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HILLSBOROUGH HISTORIC DISTRICT DESIGN STANDARDS

The Town of Hillsborough

North Carolina

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All photos are courtesy of the Hillsborough Historic District Commission

These 2021 Hillsborough Historic District Design Standards update the Hillsborough Historic District Design Guidelines authored by Jo Ramsay Leimenstoll, AIA and Ramsay Leimenstoll, Architect, adopted in 2000 and revised in 2007, 2009, 2011, 2014, 2015, 2016, 2017, and 2018.

Town of Hillsborough
101 E. Orange Street
Hillsborough, NC 27278

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SECTION TOPICS

Section 1: Introduction

OVERVIEW

The purpose of the Hillsborough Historic District Design Standards (design standards) is to provide guidance to property owners within the Hillsborough Historic District in planning exterior changes to their properties and to assist the Historic District Commission (HDC) in reviewing the appropriateness of all proposed changes throughout the historic district. These design standards work in coordination with the Standards of Evaluation in Section 3.12.3 of the Unified Development Ordinance (UDO).

The design standards address the rehabilitation of existing buildings, new construction and additions, historic setting, and relocation or demolition of existing buildings. The design standards are based on the *Secretary of the Interior's Standards for Rehabilitation* but tailored to the special character of Hillsborough.

The design standards provide a basis for the HDC to make objective and consistent decisions about the treatment of historic resources and new construction in the historic district. They also assist property owners, residents, business owners, contractors, and design professionals in planning projects sympathetic to the historic character of the property and the surrounding district by serving as an educational tool with clear descriptions and illustrations of recommended and not recommended work. Furthermore, they address important issues of the day, such as disaster preparedness, affordable housing, and sustainability.

The goal of the design standards is to promote awareness and good stewardship of Hillsborough's historic resources, as well as to encourage compatible and equitable new construction in the Hillsborough Historic District.

The Table of Contents and section topics sidebars at the beginning of each section feature clickable links to facilitate efficient navigation throughout the document. A glossary with relevant definitions is located at the end of the document within the appendices. A complete list of Ordinary Maintenance and Repair and Minor Works, the Historic District Compatibility Matrix, and the Sign Materials Permitted by Sign Type table are also located within the appendices.

BENEFITS OF HISTORIC PRESERVATION

Historic preservation can be a powerful community and economic development tool. Since the 1970s, annual surveys conducted by the National Trust for Historic Preservation and the North Carolina Main Street program, state-level tourism and economic impact studies, and reports analyzing the impact of tools such as historic designation, tax credits, and revolving loan funds provide compelling evidence of the success of historic preservation. Benefits of historic preservation include the following:

Sense of Place

Historic buildings are a tangible expression of the lifelong aspirations and accomplishments of the people who built them and reflect the times and culture in which they were built. Cumulatively, a historic district is a unique place with its own character that provides a rich context in which to live and work. Residents and business owners in a historic district not only feel connected to the past, but also to the future as they live and work in buildings that will be preserved for years to come.

Quality of Life

The sense of community, identity, and connectivity in a historic district provide a good quality of life. The human scale of historic buildings and districts also promote a healthy lifestyle as they are pedestrian-friendly and encourage human interaction. The resulting sense of belonging to a community has social and psychological benefits as well that will empower people to participate in their community. As an economic development tool, the quality of life in historic districts also serves as an attractive benefit for people or businesses looking to relocate.

Stability and Protection of Investment

Historic districts are based on the recognition that the cumulative value of the district as a whole is greater than the individual buildings. Design standards protect a property owner's investment in his or her property by requiring all property owners in the district to maintain the historic integrity of their buildings. This oversight avoids the potential of inappropriate treatment by others of the surrounding buildings that might negatively impact the value of your own property. As a result, historic district properties appreciate at higher rates than properties not protected by historic district designation. Additionally, the value of properties in historic districts is proven to be less vulnerable to fluctuations in the real estate market.

Quality of Work & Materials

Historic buildings are typically built using higher quality building materials, skilled craftsmanship, and stronger construction techniques that are meant to stand the test of time. As a result, the maintenance and repair of historic buildings is more labor intensive. This work often requires locally-sourced custom materials and highly-skilled labor. Studies show that this type of work creates more jobs and supports the local economy more than new construction.

Environmentally Friendly

The rehabilitation and reuse of historic buildings, rather than their demolition, is environmentally-friendly as it keeps building materials out of the landfill. Additionally, it preserves the value of the labor and materials invested in the initial construction of the building. Historic buildings also were designed to work with the natural environment through the use of features such as natural light, cross-ventilation, and climate-appropriate materials. Finally, the reuse of buildings in a locality's historic center promotes smart growth management with concentrated housing, commerce, services, and existing infrastructure that are not as dependent on automobiles.

Heritage Education & Tourism

Historic districts, by their nature, attract people that want to learn about history and culture. Studies show that historic districts are an economic asset as cultural and heritage tourists spend more time and money than other types of tourists. The educational and cultural experience of heritage tourism also leaves a lasting impression on visitors who are likely to recommend it to others.

For more information on the benefits of historic preservation, visit the National Trust for Historic Preservation and the North Carolina Historic Preservation Office.

HISTORIC DESIGNATION AND DESIGN REVIEW

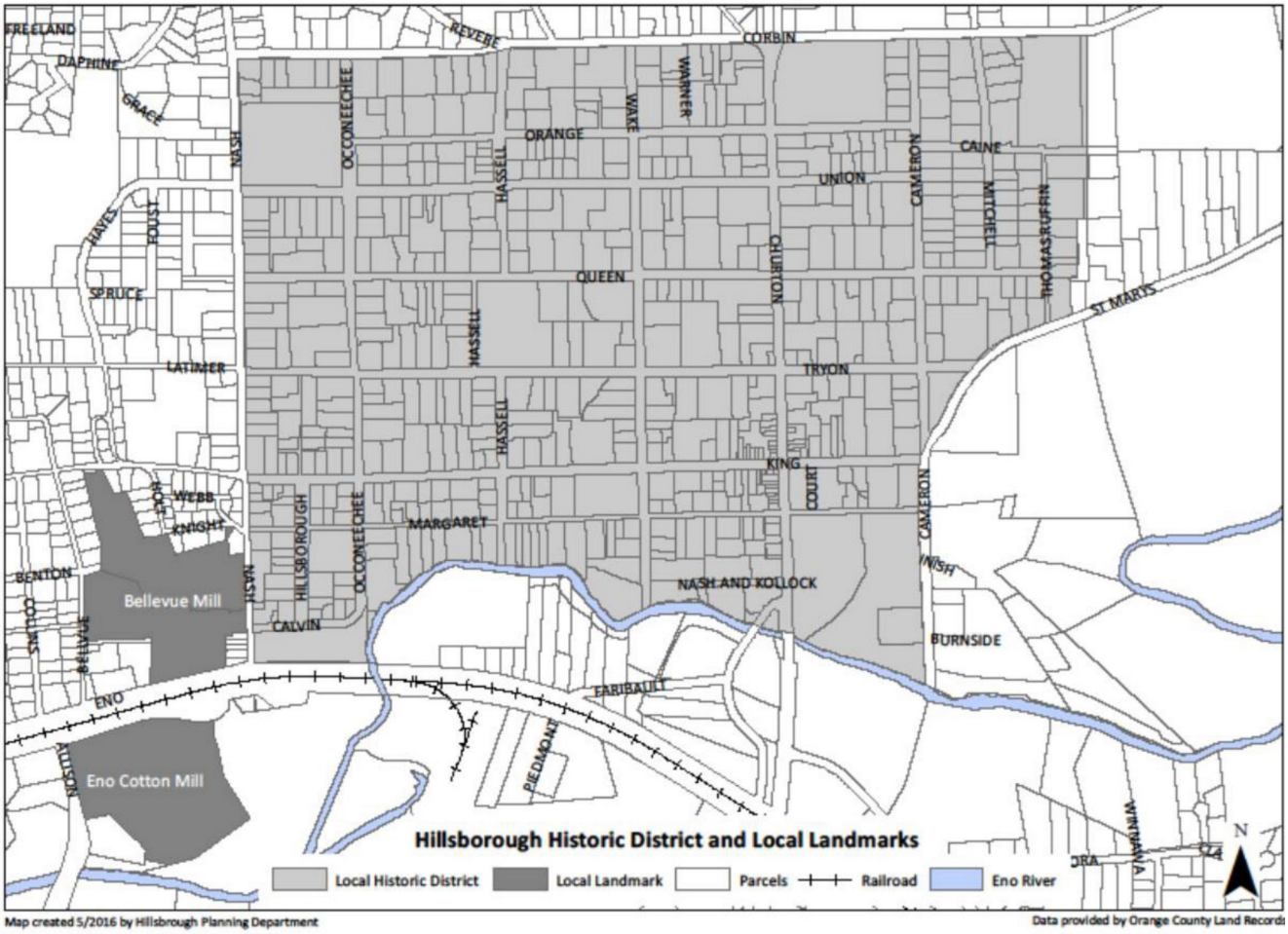
State enabling legislation allows local governments in North Carolina to create a historic preservation commission and designate local historic districts and landmarks. A local designation should not be confused with listing in the National Register of Historic Places, although some properties may carry both designations. The National Register and local designation are completely separate programs with different requirements and benefits.

Local Historic Designation

The Town of Hillsborough established a Historic District Commission (HDC) in 1973 and designated Hillsborough Historic District as a local historic district. Bellevue Manufacturing Company and Eno Cotton Mill were later designated as local landmarks. The Unified Development Ordinance (UDO) legally establishes overlay zoning for the district and landmarks, which are subject to HDC design review. The HDC uses the design standards to guide the review of work completed within the historic district. Designated local landmarks outside the historic district are held to the *Secretary of the Interior's Standards for Rehabilitation*.

Local historic designations like Hillsborough's are not established to prevent change but rather to ensure that future changes to properties are consistent with the historic and architectural character of the property and/or historic district. Although the HDC exercises considerable control over the property rights of owners, it does not require property owners to make changes to their properties. Also, review is limited to exterior changes.

Alterations to a building's interior and routine, minor repairs and maintenance of the building's exterior that do not change its appearance or materials are not reviewed by the HDC. Specifically, the commission reviews any proposed exterior alterations, changes in exterior building materials, new construction, significant site changes, and relocation or demolition of properties within the historic district.



National Register of Historic Places

The National Register of Historic Places (NRHP) is the nation's official list of historic places deemed worthy of preservation due to their architectural and/or historical significance. An NRHP designation is strictly honorary and is bestowed on historic properties and districts to recognize their historic value and to encourage their continued stewardship.

The Hillsborough Historic District is listed in the NRHP. The boundaries for the National Register historic district are larger than the boundaries for the local historic district. The Bellevue Manufacturing Company and Eno Cotton Mill are also listed in the NRHP as individual properties.

While a property or district may be listed in the National Register, only a local designation places design review restrictions on private owners. Properties listed in the National Register are only subject to review by the Hillsborough Historic District Commission (HDC) if they are within the local historic district boundaries or if they are designated as a local landmark.

A National Register designation does not restrict property owners in any way, but it does offer the benefits of several federal and state programs, including tax credits for rehabilitation.

Historic Rehabilitation Tax Credits

Owners of contributing properties within the National Register-listed Hillsborough Historic District and the National Register-listed Eno Cotton Mill and Bellevue Manufacturing Company may be eligible to participate in the federal and state historic rehabilitation tax credit programs. The federal tax credit is equal to 20 percent of qualified rehabilitation expenditures and is limited to income-producing properties.

The state historic tax credit is equal to 15-25 percent of qualified rehabilitation expenditures for income-producing properties and 15 percent for owner-occupied residential properties. The North Carolina State Historic Preservation Office and the National Park Service administer these programs.

In order to be eligible for the programs, a property must be either individually listed on the National Register of Historic Places or contribute to a historic district listed on the National Register. Projects must meet a "substantial rehabilitation" test to qualify for each of the programs. All work on both the interior and exterior of the property must meet the *Secretary of the Interior's Standards for Rehabilitation* and be reviewed and approved by the State Historic Preservation Office and the National Park Service for compliance.

A contributing property in the National Register-listed district is historically significant because it was built during the period of significance of the Hillsborough Historic District and possesses significant integrity to convey its history. Many contributing properties have experienced some degree of alteration from their historic appearance, including but not limited to window replacement, roof material replacement, porch enclosure, or covering of exterior materials and features. Despite alterations, these properties are often still considered contributing because they retain sufficient historic fabric.

A non-contributing property was either built after the historic district's period of significance or has been so altered that it no longer convey its historic significance.

The Colonial Inn at 153 W. King Street was rehabilitated in 2020 using historic tax credits after standing vacant for almost 20 years.

More Information
State Historic Rehabilitation Tax Credits North Carolina's State Historic Preservation Office
Federal Historic Rehabilitation Tax Credits National Park Service

HISTORIC DISTRICT COMMISSION

The Hillsborough Historic District Commission (HDC) was established by the Town Board of Commissioners in 1973. Its mission is to identify, protect, and preserve Hillsborough's historic architectural resources and to educate the public about those resources and historic preservation in general. The HDC is appointed by the Town Board of Commissioners and is assisted in its responsibilities by the town planning staff. Commission members are Hillsborough residents who have demonstrated special interest, experience, or education in architecture, history, archaeology, or other preservation-related fields.

Based upon the staff support and the established commission, Hillsborough qualifies for the Certified Local Government (CLG) Program, a federal program administered by the North Carolina State Historic Preservation Office. CLG status benefits Hillsborough in several ways including eligibility for preservation-related grant opportunities.

The HDC serves as both an advisory body to the Town Board of Commissioners and as a quasi-judicial body that makes decisions about proposals for exterior changes to or demolition of any properties, as well as new construction within Hillsborough's historic district. A quasi-judicial commission is one that hears evidence, determines relevant facts, and then applies the law.

HDC MISSION:

To identify, protect, and preserve Hillsborough's architectural resources and to educate the public about those resources and preservation in general.

WORK REQUIRING HDC REVIEW:

- Exterior Alterations
- Changes in Exterior Building Materials
- New Construction
- Significant Site Changes
- Relocation or Demolition

EQUITY STATEMENT:

The Hillsborough Historic District strives to preserve a unique sense of place through the built environment in a manner that conveys a full understanding and appreciation for our long and diverse history. Promoting a more inclusive narrative of the people and events that shaped our community recognizes the cultural, architectural, and historic significance of the district. Hillsborough is committed to advancing social equity in the historic district by preserving diversity in the building stock and uses, as well as assisting in the feasibility of ownership and maintenance of historic properties. Town staff and the HDC will not discriminate against any resident, property owner or applicant on the basis of race, gender, sexual orientation, age, or disability.

NAVIGATING THE HDC REVIEW PROCESS

The design review process provides a system for the timely review of proposed exterior changes before the work is begun. The HDC reviews the proposed changes to determine if they are consistent with the character of Hillsborough's historic district and thus appropriate to undertake. Property owners are advised to contact the HDC staff early in the planning stages to obtain a copy of the design standards and an application for a Certificate of Appropriateness (COA).

A complete application will include the COA application, scaled site plans and elevation drawings illustrating existing and proposed conditions, a materials list, a narrative of the proposal, renderings, photographs, and material samples. Since the range of projects varies in complexity and scale, the HDC staff will advise property owners as to what information and drawings are necessary for the specific proposed change and to deem the application complete. The commission reviews complete COA applications at its monthly meetings.

Approved applications are issued Certificates of Appropriateness. For proposed work requiring a building or zoning permit, this certificate must be obtained before a building or zoning permit can be issued. COAs are sometimes required whether or not a building or zoning permit is required. COA application forms can be obtained from the Hillsborough Planning Department and from the Town website.

Historic vs. Non-Historic

A property is considered historic in the local historic district if it is 50 years old or older. A property is considered non-historic if it is less than 50 years old.

All exterior work and new construction in the Hillsborough Historic District requires a COA regardless of whether the property is classified as historic or non-historic. The HDC reviews non-historic properties as products of their time, allowing alterations and materials compatible with both the design of the building and the character of the surrounding historic district.

The contributing status of a property regarding the National Register of Historic Places is solely relevant to the tax credit program and has no bearing on HDC review.

Ordinary Maintenance and Repair and Minor Works

All exterior work and new construction in the Hillsborough Historic District or to a locally designated landmark requires a COA regardless of whether a building permit is required. To expedite the review process, some less substantial exterior work items are categorized as "minor works" and are reviewed by the commission staff, eliminating the need for commission review unless the staff feels the proposed work warrants full HDC review. Certain limited actions of regular maintenance or of a temporary nature are exempted from obtaining a COA but still require a proposal and staff review. Contact the HDC staff to determine what exterior changes are classified as ordinary maintenance and repair and minor works. The nominal fee for minor works review by staff can be found on the Town website.

Ordinary Maintenance and Repair: Certain limited actions of regular maintenance or of temporary nature are exempt from obtaining a COA. Proposals should still be submitted to staff for review to verify that the work qualifies for exemption.

Minor Works: These are works of a minor nature that typically do not require HDC approval unless referred by staff. Minor works may be approved through issuance of a minor works permit by the Zoning Officer if the proposed work meets certain criteria and is appropriate to the historic district or landmark as determined by staff.

Major Works: These are exterior works of a substantial nature and new construction that require HDC review.

The table on the following pages provides an abbreviated list of Ordinary Maintenance and Repair and Minor Works projects. The full list of projects and all applicable criteria for a project to qualify as ordinary maintenance and repair or minor work is included in the appendices.

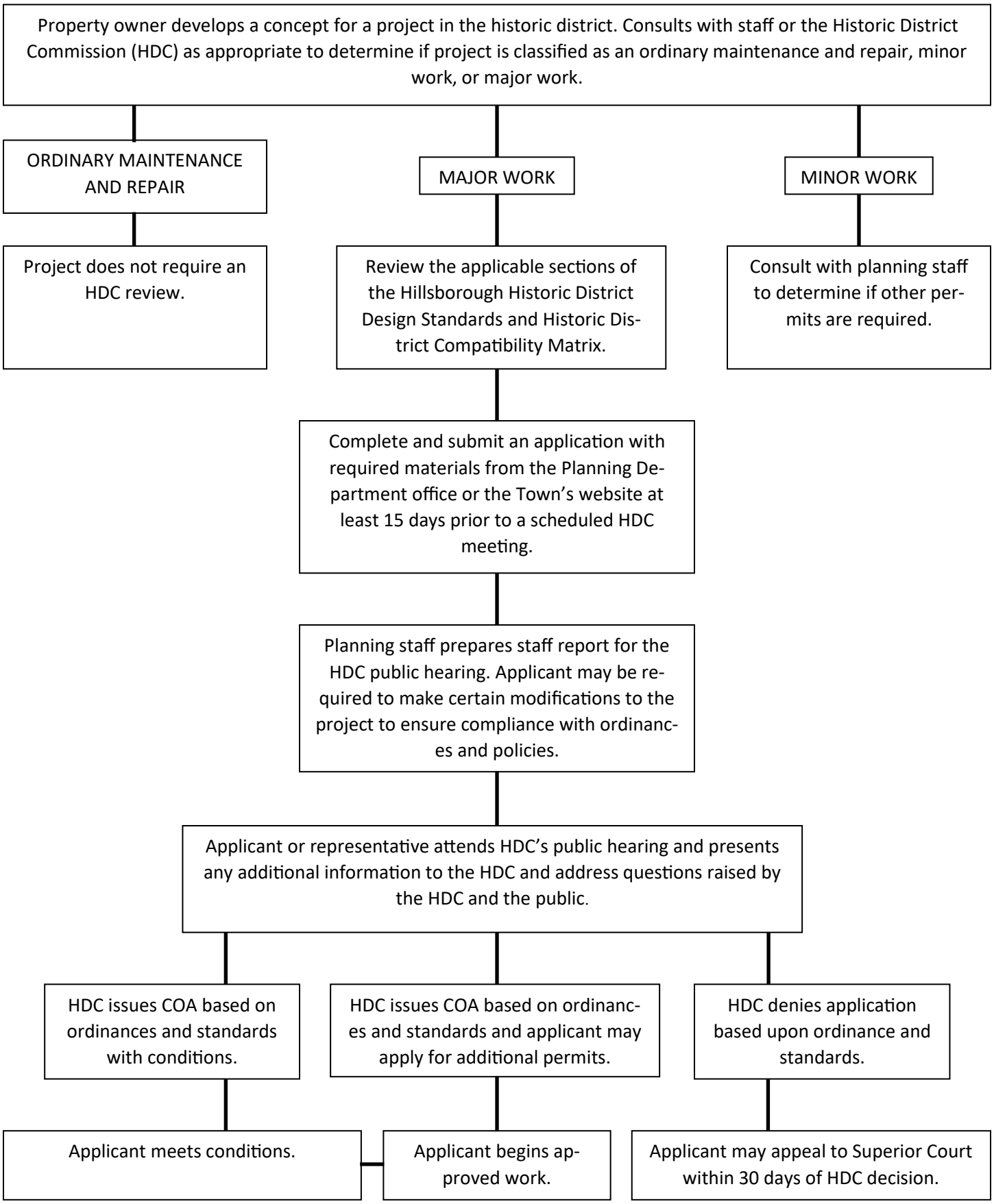
Project Type	Ordinary Maintenance and Repair (No COA Required)	Minor Works (Staff Issued COA Required)
Masonry	• Clear coat treatment to exterior brick provided that brick was formerly an interior wall.	• Cleaning of masonry surfaces.
Wood	Not applicable	• Replacement of wood posts or columns with no historic significance with wood posts or columns of a design and scale appropriate to the architecture of the house.
Architectural Metals	Not applicable	• Replacement or removal of non-historic metal features with wood features consistent with the architectural style of the house.
Paint and Exterior Color	• Painting previously painted surfaces the same color as existing paint including slight variations in shade.	• Painting previously painted surfaces and unpainted cinderblock with traditional colors found in the district.
Exterior Walls	• Installation of house numbers and mailboxes. • Replacement or repair of natural materials in kind with no change in shape or dimension.	• Removal of artificial siding when the original siding is a natural material and is to be replaced or repaired and painted or stained.
Windows and Doors	Not applicable	• Replacement of windows and doors that are not historically significant with new windows and doors meeting certain criteria. • Replacement of original, historically significant windows if replacement material is wood and muntin configuration matches the windows being replaced.
Roofs	• Replacement of existing roofing material in kind. • Alteration of existing flat roof coverings. • Installation/addition/removal of gutters and downspouts.	• Replacement of an asphalt shingle roof with standing seam or 5V metal roof in an appropriate color. • Removal of non-historic rear chimneys that are not functional and are not visible from the front of the house. • Repair or in kind replacement of missing portions of existing chimneys.
Porches, Entrances, and Balconies	Not applicable	• New steps that meet certain criteria. • Replacement of/alteration to/or removal of existing stairs and steps that meet certain criteria.
Accessibility and Life Safety	Not applicable	• Installation/alteration/replacement of handrails on existing steps, porches, decks, and stairs with new wood or metal railings that are compatible in design, scale, finish, and material with the building. • Removal of existing railings that are not historically significant and are not required for ADA accessibility. • Installation/alteration/removal of black wrought iron guardrails that meet certain criteria.

Project Type	Ordinary Maintenance and Repair (No COA Required)	Minor Works (Staff Issued COA Required)
Utilities and Energy Retrofit	• Window-mounted HVAC units. • Installation/alteration/removal of public utilities antennae regulated by NC Utilities Commission that meet certain criteria. • Satellite dishes 20" or less in diameter that are not attached to the front of the house and not visible from the street. • In kind replacement of awnings or canopies made of fabric, metal, or canvas. • Removal of storm windows or storm doors.	• Installation of foundation vents on side and rear only, soffit and roof vents, gable end vents, replacement of wood access doors, and installation of foundation access doors that cannot be easily seen from the street. • Installation of mechanical equipment that are screened from general public view. • Reinstallation of above ground fuel tanks for residential use when certain criteria are met. • Installation or alteration of full-lite storm doors and storm windows made of wood or metal with clear glass panes. • Installation of commercial full-lite storm doors made of wood or metal that do not conceal an existing storefront door and sit within the depth of the original door jamb. • Installation or removal of awnings, canopies, and operable shutters matching the width of the windows, provided the materials are compatible with the district and do not obscure or conceal significant architectural features. • Installation/alteration/removal of low profile photovoltaic, solar panels, skylights, ventilators, or mechanical equipment when certain criteria are met. • Installation/alteration/removal of communications equipment when certain criteria are met. • Installation of electric vehicle charging stations or related equipment when certain criteria are met.
Outbuildings and Garages	Not applicable	• Replacement of missing, damaged, or deteriorated residential garage doors with new garage doors that meet certain criteria. • Replacement of overhead doors on commercial, industrial, institutional properties when certain criteria are met.
Storefronts	Not applicable	• Removal of inappropriate or conjectural architectural features and repair or restoration of underlying original features.
New Construction of Primary Buildings	Not applicable	Not Applicable
New Construction of Outbuildings/Garages	Not applicable	• Construction of detached accessory buildings, excluding accessory dwellings, that meet certain criteria.
Additions to Existing Buildings	Not applicable	• Conversion of existing decks to screened porches when certain criteria are met.

Project Type	Ordinary Maintenance and Repair (No COA Required)	Minor Works (Staff Issued COA Required)
Decks	Not applicable	• Alteration/addition/removal of small decks that meet certain criteria. • Construction of new small decks that meet certain criteria.
Site Features and Plantings	• Backyard play equipment below a certain size. • Movable outside furniture. • Minor landscaping. • Installation of post-mounted mailboxes. • Installation or removal of gardens and plantings that are not historically significant. • Installation of plantings that do not conceal architectural details or features. • Removal of healthy trees below a certain size. • Removal of damaged/diseased trees of any size with verification letter from certified arborist. • Removal of trees of any size verified by staff to be dead, dying, or posing a threat to public safety.	• Construction of patios that meet certain criteria. • Removal of patios that meet certain criteria. • Alterations or additions to patios that meet certain criteria. • Installation of a single metal flagpole that meets certain criteria. • Construction of free little libraries that meet certain criteria. • Installation of wood or metal garden trellises meeting certain criteria. • Installation of temporary handicapped ramps constructed of wood. • Installation/alteration/removal of temporary features necessary for medical condition. • Grading lot for stormwater control and soil stabilization.
Fences and Walls	• Removal of synthetic fencing materials and chain link fencing.	• Installation of fences that meet certain criteria. • Removal or replacement of fences that are not historically significant and meet certain criteria. • Construction of walls that meet certain criteria. • Removal or replacement of walls that are not historically significant and meet certain criteria. • Pet enclosures that meet certain criteria.
Walkways, Driveways, and Off-Street Parking	• Minor alterations to private drives and public streets like resurfacing or repair with in kind materials.	• New or replacement walkways that meet certain criteria. • Replacement of driveways and off-street parking with materials that meet certain criteria. • Maintenance grading to private drives and public streets and re-alignment of impervious driveway surfaces.
Public Right-of-Way	• Street, sidewalk, and underground utility work that does not change the appearance of the streetscape.	• Removal/replacement/ installation of streetscape amenities proposed by the Town that are similar or identical to previously approved amenities. • Installation/alteration/removal of affixed commercial street furniture with screening demarcations that meet certain criteria. • Installation of new or replacement utility poles and street lights that meet certain criteria.
Archaeological Features	Not applicable	Not applicable
Exterior Lighting	Not applicable	• Installation/alteration/removal of exterior commercial light fixtures that meet certain criteria. • Installation/alteration/removal of exterior residential light fixtures that meet certain criteria.

Project Type	Ordinary Maintenance and Repair (No COA Required)	Minor Works (Staff Issued COA Required)
Signage	• Temporary signs and flags listed as exempt in the Zoning Ordinance. • A residential occupant sign that meets certain criteria. • Historical markers placed by the Historical Society or the State of North Carolina.	• Several permanent and temporary signage types that meet certain criteria.
Art	• Installation of temporary seasonal decorations.	• Installation/alteration of artwork that is not permanently affixed to a building or site.
Relocation	Not applicable	• Relocation of accessory structures that meet certain requirements.
Demolition	• Demolition of accessory structures, site features, or buildings **erected illegally** outside the period of significance without an approved COA.	• Demolition of accessory structures, building features, or buildings that meet certain requirements.
Changes to Approved COA	Not applicable	• Changes to previously approved COA deemed by staff to be insubstantial or minor in nature.
Renewal of Approved COA	Not applicable	• Renewal of an expired COA that meets certain criteria.

COA Process


Property owner develops a concept for a project in the historic district. Consults with staff or the Historic District Commission (HDC) as appropriate to determine if project is classified as an ordinary maintenance and repair, minor work, or major work.
ORDINARY MAINTENANCE AND REPAIR
MAJOR WORK
MINOR WORK
Project does not require an HDC review.
Review the applicable sections of the Hillsborough Historic District Design Standards and Historic District Compatibility Matrix.
Consult with planning staff to determine if other permits are required.
Complete and submit an application with required materials from the Planning Department office or the Town's website at least 15 days prior to a scheduled HDC meeting.
Planning staff prepares staff report for the HDC public hearing. Applicant may be required to make certain modifications to the project to ensure compliance with ordinances and policies.
Applicant or representative attends HDC's public hearing and presents any additional information to the HDC and address questions raised by the HDC and the public.
HDC issues COA based on ordinances and standards with conditions.
HDC issues COA based on ordinances and standards and applicant may apply for additional permits.
HDC denies application based upon ordinance and standards.
Applicant meets conditions.
Applicant begins approved work.
Applicant may appeal to Superior Court within 30 days of HDC decision.

HDC Meetings

The Hillsborough Historic District Commission typically meets on the first Wednesday evening of each month. An application must be received and deemed complete by Planning Department staff at least 15 business days before the commission meeting to be included on the agenda. All applicants are advised to discuss any potential project with staff well in advance of the meeting deadline to determine what information is necessary for a complete application. The commission staff can verify the date, time, and location of commission meetings. Turning in an application prior to the application deadline does not guarantee placement on an agenda. Some meeting agendas fill up in advance of the deadline. The application, once deemed complete, will be placed on the next available agenda.

Compliance and Appeals

Within the historic district, exterior work that is performed without a Certificate of Appropriateness is a violation of the Unified Development Ordinance, so contact the HDC staff well in advance of any work to apply for a COA. Work begun without a Certificate of Appropriateness must be stopped until a COA is issued. The penalty for undertaking work without a COA includes higher application fees, may include additional fines as specified in the UDO, and also may require the removal of the unapproved alteration.

Appeals of a granted or denied Certificate of Appropriateness can be made to the Superior Court if the challenger feels the Historic District Commission did not follow its rules and procedures properly or did not base its decision upon the design standards.

The removal of non-historic stucco covering the historic brick walls at 208 W. Queen Street is an example of a major work.

The conversion of a deck to a screened porch on the rear elevation of 327 Mitchell Street is an example of a minor work.

The installation of gutters and downspouts at 400 N. Churton Street is an example of ordinary maintenance and repair.

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SECTION TOPICS

Section 2: Hillsborough History and Character

HISTORY OF HILLSBOROUGH

Founded in 1754 where the Great Indian Trading Path and Eno River crossed in Orange County, the town of Hillsborough was originally known as Orange. William Churton laid out the streets on 400 acres of a 663-acre grant donated by the Honorable John Earl Granville. In 1766, the existing layout of the street was replaced with a new orderly grid of streets, which remains intact today. In 1776, the town was renamed Hillsborough in honor of Wills Hill, Earl of Hillsborough, the Secretary of State of the Colonies. The town hosted notable political activities during the Colonial and Revolutionary eras, serving as the center of Regulator movement for the colony's back country settlers and as the site of the third Provincial Congress, the state's Constitutional Convention of 1788, and five General Assemblies.

The town continued to develop throughout the 19th century. Many important leaders in state political and cultural affairs came from Hillsborough, such as two chief justices of the state supreme court, two governors, notable newspaper editors, prominent agriculturalists, founders of the State Medical Society, and renowned educators. In 1865, General Joseph E. Johnston was temporarily headquartered at a house just south of town when he surrendered the largest Confederate army to General Sherman. At the turn of the 20th century, two mills located southwest of the historic district, providing jobs for the town's residents and boosting the economy. In 1966, Hillsborough annexed a significant amount of land and the construction of Interstate 85 was completed. For the first time in its history, part of the commercial core moved out of the historic district to an area south of town near the interstate. Offices and professional businesses then moved into the commercial buildings on Churton and King streets.

The town has continued to serve as the commercial, governmental, and institutional center for the surrounding region as evidenced by its ongoing evolution with new infill buildings constructed in styles and materials that are contemporary while also compatible with the town's historic architectural character. Hillsborough's unique character as well as its proximity to the prominent collegiate institutions of University of North Carolina and Duke, combine to attract many creative residents including notable authors, musicians, and artists. The vibrant commercial downtown features a mix of restaurants, retailers, art galleries, parks, and the Riverwalk.

HILLSBOROUGH HISTORIC DISTRICT

Located along the banks of the Eno River amidst rolling Piedmont farmland, the small town of Hillsborough retains its orderly grid of streets laid out in 1766. Initially developed with large, commodious lots of several acres, the original large estates were steadily subdivided, and additional houses were constructed on smaller lots interspersed throughout the district. This practice has continued into the present and the resulting diversity in development patterns reflect the physical, economic, and social evolution of the town.

Over the course of two-and-a-half centuries, Hillsborough steadily developed as a political, commercial, and cultural center for the surrounding rural county. Thus, the restrained designs, sturdy construction, and fine craftsmanship of the civic, commercial, and religious buildings that form the core of the Hillsborough Historic District represent the spirit of the hard-working businessmen, political leaders, and lawyers who stimulated Hillsborough's political, cultural, and economic role as the county seat. Beyond the principal buildings, the context and setting created by the landscape and a variety of outbuildings, such as detached kitchens, carriage houses, garages, sheds, stables, smokehouses, and barns, also contribute to the special character of Hillsborough's historic district.

Sidewalks are mainly found in commercial and governmental areas. Many residential properties feature informal landscaping with sizeable hardwood trees, spacious lawns, and boxwood hedges. Wood fences are typically found along the side and rear property lines of residential lots. Cemeteries and parks are located throughout the district. The commercial section of the district is characterized by uniform setbacks and abundant street plantings.

The special character of the Hillsborough Historic District represents a unique architectural and cultural heritage. Over 500 contributing residential, commercial, and institutional buildings illustrate the various architectural styles popular from the late-18th century through the present. Residential areas surround the commercial and institutional core of the historic district. The diversity of the district's residential architecture, comprising Federal -style buildings of the late-18th century, Folk Victorian-style houses of the Victorian era, and the Craftsman bungalows and Ranch residences of the 20th century, also presents a visual history of Hillsborough's development. Many of the houses feature porches and have open front yards. Houses range from modest to high-style, reflecting the diverse social and economic classes residing in the district. The district has continued to evolve into the present, with various infill buildings reflecting contemporary styles. The colors of houses, which are typically muted and less than three colors, reflect their style and period of construction. Character defining elements in the expansive district can be found in its rich diversity of primary structures, sites, and outbuildings, several of which are national landmarks. The town is walkable with abundant green space and a substantial canopy including many mature trees. The diverse range of building types, dates, styles, and materials that comprise the Hillsborough Historic District reflect its rich history as well as its promising future

A commercial streetscape along N. Churton Street.

A residential streetscape along S. Hillsborough Avenue.

John Berry

More than any other singular figure, John Berry shaped the architecture of the Hillsborough Historic District during the 19th century. A local brickmaker and builder, Berry's earliest projects involved renovating the notable Twin Chimneys house and building Hillsborough Presbyterian Church with his mentor, Samuel Hancock. The two men are also associated with the construction of the local Masonic hall, Eagle Lodge, and St. Matthew's Episcopal Church, both of which were designed by William Nichols. Over the years, Berry also built and remodeled many dwellings throughout the historic district and worked on smaller masonry projects, such as chimneys and outbuildings.

In the 1820s, Berry began to work outside Hillsborough, designing courthouses, churches, and major buildings for colleges and universities in other North Carolina communities. Berry furthered his education through the study of both design theory and practice in architectural books. In the mid-1840s, Berry reached the pinnacle of his career, designing the distinguished Greek Revival-style Orange County Courthouse in Hillsborough. His final project was the Berry Building downtown, a two-story brick structure occupied by a store and ballroom. Berry's work was traditional in style, often employing the Federal and Greek Revival styles for his buildings, and his background as a bricklayer is evident in much of his work, often utilizing Flemish bond brick work, even when other bonds were gaining in popularity.

The Berry House at 308 W. Queen Street

Hillsborough Presbyterian Church on W. Tryon Street

Old Orange County Courthouse on E. King Street

ENO COTTON MILL AND BELLEVUE MANUFACTURING COMPANY

The Eno Cotton Mill and Bellevue Manufacturing Company provided continued economic growth to the town of Hillsborough and surrounding Orange County throughout the 20th century. Textile mills such as these were the major employers and sources of economic power in North Carolina, particularly in the Piedmont region, after the Civil War. Both mill complexes are located less than a mile southwest of downtown, along the banks of the Eno River and the Norfolk & Southern Railroad corridor. The construction of the mills followed the "slow-burn construction" standards set by insurance companies, utilizing exterior brick walls, heavy timber framing with cast iron fittings, installation of automatic fire doors, and the isolation of staircases and areas susceptible to fire.

Chartered in 1896, the Eno Cotton Mill was the first of the two mills to be constructed and ultimately the larger operation. It is an excellent example of the industrial interpretation of the Italianate style with modest decorative brickwork, such as corbeling and denticulated cornices, as well as large segmental-arched window openings accenting the brick walls. As is typical with industrial architecture, the design of the mill building prioritized safety and efficiency over architectural style. As the mill's production expanded, additions were constructed onto the original building, so that the original structure is now subsumed by the 20th-century appendages, many of which fall into the period of significance and therefore are also considered historic.

The mill buildings at Bellevue Manufacturing Company are simpler and more restrained than those at Eno Cotton Mill. The facades of the boiler room and engine room are the most sophisticated with segmental arched openings. As the National Register of Historic Places nomination for this mill describes, "An imposing engine room, with a large arched doorway, formed the entrance to the mill; the motif is repeated and tripled in the façade of the neighboring boiler room, with arches evoking a colonnade. The classicizing facades seem to celebrate the steam-powered system that ran the mill." As the Bellevue Manufacturing Company was less successful than the Eno Cotton Mill, there are less additions and modifications obscuring the original mill at Bellevue.

In 2016, a fire severely damaged the weaving addition of the Bellevue complex. Due to the "slow-burn" construction of the building, the fire fortunately did not spread to the rest of the complex. The mill was subsequently rehabilitated using historic tax credits and work was completed in 2019. The rehabilitation project retained and repaired existing windows where possible, and replaced deteriorated windows with appropriate aluminum or steel replacements. The brick walls were retained and repaired as necessary. The existing hardwood floors, which were severely deteriorated, were replaced in kind with new hardwood floors. The structural system, which comprises steel and heavy timber beams and columns as well as heavy timber floors and roof decking, was retained and repaired as necessary. Beams and columns that were damaged beyond repair were replaced as necessary. The water tower was also retained, repaired, and repainted as part of the historic rehabilitation.

Eno Cotton Mill

Bellevue Manufacturing Company

HILLSBOROUGH HISTORIC DISTRICT ARCHITECTURAL STYLES

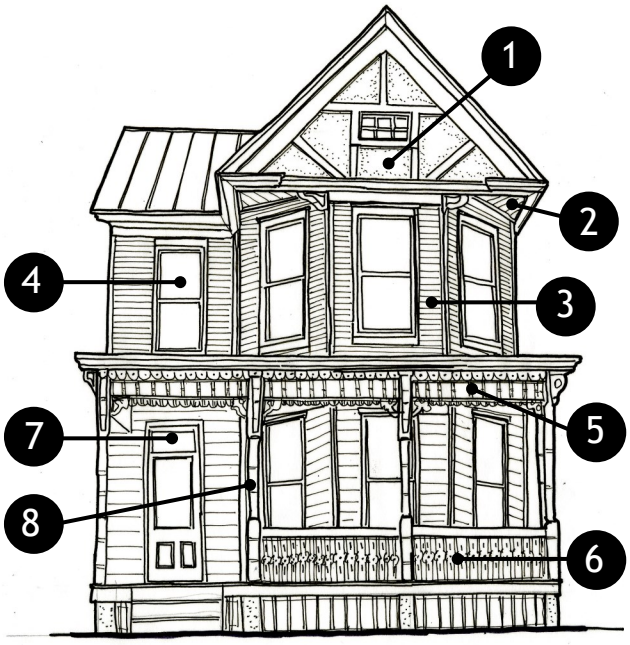
Architectural styles provide useful frameworks for understanding historic character. They reflect certain periods of development, as well as the livelihoods and tastes of their owners. Each style has its own distinctive features, expressed through materials, forms, and decorative details. Within the same style, there can be a range of appearances, resulting from factors such as owner preferences, interpretation of the original builder, site constraints, and building function. Vernacular or folk interpretations of more ornate styles will feature simpler forms and detailing.

Buildings often reflect influences from several styles and do not fit neatly into one category. Alterations as tastes and trends change over time can result in a combination of styles in a single building.

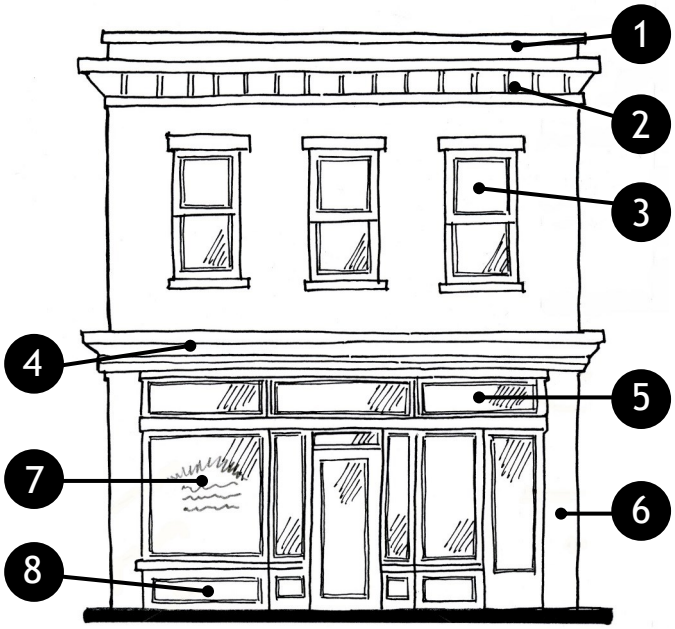
The following table illustrates the most common architectural styles in the Hillsborough Historic District. Although most examples provided are residential, the listed styles are also applicable to commercial, religious, institutional, and industrial buildings. The ability to recognize the architectural style that connects a building to its neighborhood, and its place in the development of the town, enables building owners to make informed decisions regarding renovation, additions, and new construction.

ANATOMY OF A BUILDING

Buildings are made up of walls, roofs, and architectural details. The combination of these components give a building its architectural form and style. The illustrations below provide examples of common architectural details to assist the reader with understanding the architectural styles terminology. Additional information is included in the Hillsborough Historic District Design Standards and in the glossary.



1. Gable
2. Eave
3. Cutaway Bay
4. 1/1 Window
5. Spindlework
6. Balustrade
7. Transom
8. Post/Column



1. Parapet
2. Cornice
3. 1/1 Window
4. Storefront Cornice
5. Transom
6. Pier
7. Display Window
8. Bulkhead

STYLE	EXAMPLE	KEY FEATURES
FEDERAL/GEORGIAN 1800-1840		• Side gable or hipped roof • Prominent chimneys • Symmetrical facades • Flemish bond brick walls • Classical detailing • Elliptical fanlight above entry • 6/6 or 9/9 windows
GREEK REVIVAL 1830-1865		• Low-pitched hipped or gable roof • Pedimented gables • Boxed cornices • Symmetrical facades • Greek temple front • Portico supported by Doric columns • Entry with sidelights and transom
ITALIANATE 1880-1910		• Low-pitched roof with brackets • Cupolas or towers • Quoins • Verandas and loggias • Tall, narrow, double-hung windows • Rounded-arch openings • Hooded moldings
FOLK VICTORIAN 1880-1910		• Gable or hipped roofs • Simple I- or L-shaped forms • Bracketed eaves • Spindlework or jigsaw porch ornament • Lap siding • Simple detailing derived from Gothic Revival, Italianate, or Queen Anne styles
QUEEN ANNE 1890-1910		• Complex or irregular roofs • Dominant front gable • Asymmetrical massing • Towers, balconies, and cutaway bays • Wraparound porches with spindlework • Variety of wall materials

STYLE	EXAMPLE	KEY FEATURES
COLONIAL REVIVAL 1880-1955		• Hipped or side gable roofs • Dormers or projecting gables • Denticulated or modillioned cornices • Symmetrical massing • Red brick construction with white trim • Classical ornament, particularly at entry • Multi-pane, double-hung windows
NEOCLASSICAL 1895-1950		• Low-pitched roofs • Red brick construction • Classical moldings painted white • Symmetrical massing • Classical columns • Porticoes dominating the facades • Plain entablatures
TUDOR REVIVAL 1890-1940		• Large front gables on steep side gable roofs • Massive chimneys • Asymmetrical massing • Decorative half-timbering • Brick or stone laid in rustic manner • Arched front doors • Grouped, multi-light casement windows
MILL HOUSE 1900-1930		• 1 or 1 1/2 stories • Side gable roofs • 3 bays wide, single-pile plan • Frame construction with weatherboards • Little to no ornament • Multi-pane double hung windows (6/6) • Wide front porches
CRAFTSMAN 1905-1930		• 1 or 1 1/2 stories • Front or side gable roof • Extended eave overhang • Exposed rafter tails • Wide full- or partial-width front porches • Tapered porch supports on piers • Windows with vertical muntins

STYLE	EXAMPLE	KEY FEATURES
MINIMAL TRADITIONAL 1935-1955		• 1 story • Low to intermediate pitched gable roof • Closed eaves with little to no overhang • Boxy form • Projecting front gable • Double-hung sash windows • Minimal architectural detail
RANCH 1940-1975		• 1 story with horizontal massing • Low-pitched side gable or hipped roofs • Asymmetrical façade • Wide eaves • Simplified ornament • Picture windows or sliding glass doors • Attached garage or carport
MAIN STREET COMMERCIAL		• 1 or 2 stories • Flat roof with parapet • Rectangular in form • Symmetrical façade • Decorative cornices • Modest decorative brickwork • Large storefront windows
INDUSTRIAL COMMERCIAL		• 2 or 3 stories • Flat roof with parapet, sometimes stepped • Brick or concrete construction • Minimal ornament • Corbeled brick at parapet • Multi-light steel windows or double-hung wood windows

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SECTION TOPICS

Section 3: Using the Design Standards

OVERVIEW

A successful project requires careful consideration of a building's history, present condition, and future use. The goal of the Hillsborough Historic District Design Standards (design standards) is to assist property owners with developing an appropriate approach for the treatment of their historic building or a compatible design for new construction.

The recommended approach used in this document is based on the *Secretary of the Interior's Standards for Rehabilitation (Standards)* issued by the United States Department of the Interior. These ten national standards describe appropriate preservation treatments with priority given to retaining and repairing historic features rather than replacing them. The *Standards* allow latitude to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials and allows for alterations, including the construction of an addition if necessary, for the continued use of the building.

The Hillsborough design standards expand on these ten broad national standards and tailor them specifically to the Hillsborough Historic District. As with the *Standards*, the Hillsborough design standards begin with the least degree of intervention possible. Section 3 outlines the recommended approach and appropriate sequence of actions when considering a project.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The *Secretary of the Interior's Standards for Rehabilitation* are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity. The *Standards* are broad, as they apply to historic rehabilitations across the United States. The recommendations found in the Hillsborough design standards are based on the *Standards*.

1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The National Park Service publishes Preservation Briefs on various topics related to preserving, rehabilitating, and restoring historic buildings. The publications help building owners recognize and resolve common issues prior to commencing work. The briefs, referenced throughout this document, can be found online on the Technical Preservation Services page of the National Park Service Website.

HOW TO APPROACH A PROJECT

Consider the following steps when approaching a project in the Hillsborough Historic District:

1. Gain an Understanding of the Building's History

Begin a project by learning about the building's original and subsequent uses, owners, architectural style, date of construction, and major alterations. This process will help provide you with an understanding of the building's design and current condition, as well as its role in the history of the district. Some alterations to the building over time may also be significant as part of its historic evolution.

2. Identify Key Features and Materials

Identify the key features and materials that should be retained to preserve the building's historic character using the information gathered in the previous step.

3. Assess Conditions and Select Treatment

Assess the current conditions of the building to develop an appropriate scope of work and treatment approach. Pay particular attention to the character-defining building components and materials identified as significant to determine the best treatment. The treatment that requires the least amount of intervention is preferred.

4. Look for Compatible Uses

The continued use of a historic building is always the best preservation approach. Uses similar to the original are ideal since they tend to have the lowest impact. Compatible uses also include those that require minimal alterations to the building and its site. Identifying an appropriate new use for a historic building requires a careful balance between retaining historic character while accommodating the program of the new use. A change in use will likely also require building upgrades to meet current code requirements for life safety, accessibility, and energy efficiency. Creative solutions, as well as some flexibility, will be needed to accommodate a new use, but the effort is worthwhile as it gives a historic building a new life and preserves it for future generations.

Research Repositories for Historical Building Information

- Historic District Inventory
- Orange County Public Library
- North Carolina State Archives
- UNC Wilson Library Special Collections
- Hillsborough Historic District National Register of Historic Places Nomination
- Hillsborough Historic District National Register of Historic Places Additional Documentation

Alterations may be significant as part of a building's historic evolution, such as the historic additions at Eno Cotton Mill.

The Town Hall at 101 E. Orange Street (formerly a residence) is a successful example of an adaptive reuse project.

SEQUENCE OF ACTIONS

The Hillsborough design standards are generally organized in the following sequence, beginning with the lowest degree of intervention.

1: Retain and Preserve:

Retain and preserve "character-defining" features and materials where they are intact and in good or repairable condition.

2: Maintain and Protect:

Regularly maintain building features and materials to reduce or prevent deterioration.

3: Repair:

Repair historic features and materials when their physical condition is deteriorated or damaged. Before starting the repair, be sure to identify and correct the cause of the unwanted condition.

4: Replace:

Where historic features or materials are deteriorated beyond reasonable repair, replace them in kind. The HDC will evaluate the reasonableness of repair based on the Standards and the evidence presented by the applicant as well as the availability of in kind material and the skill required to execute its replacement. A substitute material may be acceptable in some instances if it can effectively replicate the quality and appearance of the historic feature or material (see Historic District Compatibility Matrix). Replace only the portion of the feature that is beyond repair.

5: Restore:

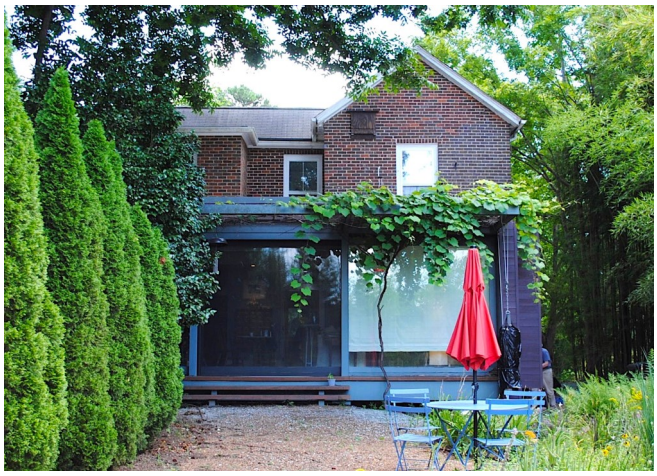
Restore a missing or inappropriately-altered feature or material based on physical evidence, original drawings, or historic photographs. If no such documentation or evidence exists, the restored feature or material should be simple in design so to be clearly differentiated as new and not to add a level of detailing that cannot be justified.

6: Compatible Alteration:

Alterations should respect the historic character of a building and not attempt to make it look older, newer, or more ornate. If a new feature or an addition is necessary for the building's continued use, its design should be differentiated as new while also compatible with the historic character of the building and have a minimal impact on historic features.

The dominant half-timbered front gable at 400 N. Churton Street is a character-defining feature of this Tudor Revival-style house.

The slate roof at 201 N. Churton Street was replaced with appropriate substitute shingles.



The addition at 310 S. Hillsborough Street is compatible with the historic character of the house and has minimal impact on historic features.

VISIBILITY AND LEVEL OF REVIEW

As the goal of the design review process is to preserve the visual qualities that give a district its historic character, the areas of a building that are highly visible from the public right-of-way are the most important. These areas are considered the character-defining elevations. The highest level of preservation with the least amount of change is the best approach for these areas. In the commercial area, where adjacent buildings form solid "street walls," this highly sensitive area may be limited to the front of the building.

In the cases of corner buildings or freestanding buildings, such as larger institutional buildings or residences, this area may extend to the sides and rear of a building as well. Areas along the sides and rear of a building, depending on their location and surrounding buildings, may not be as highly visible as the front and may, therefore, be secondary in their importance. When less visible, secondary areas typically allow for greater flexibility in their treatment. The level of sensitivity will also depend on the building's overall significance, architectural style, and level of detailing.

SUBSTITUTE MATERIALS

The retention and repair of historic fabric is always the preferred approach for properties in the Hillsborough Historic District and designated local landmarks. Not only are historic materials often more durable, but they also convey the building's period of construction through their craftsmanship and use of construction technologies available at the time. Materials—along with design, age, and setting—play an important role in defining a building's historic character.

Substitute materials, however, may be appropriate in some cases, particularly when use of the historic material is not feasible. When determining feasibility, the HDC will consider: the availability of the historic material or associated craftsmanship; whether the historic material meets current building code requirements; the cost associated with the historic material, and the quality, appearance, and character of substitute materials. It is important that the substitute material does not obscure or damage any historic fabric or feature, and that it does not alter the visual character of the historic resource. The new material or technology should simulate the visual characteristics of the historic material as closely as possible in terms of dimension, design, color, and texture while differentiating itself as a distinct, non-historic material.

The appropriateness of using substitute materials depends on the project application specifics. The applicant must provide adequate evidence that the substitute material is appropriate and necessary. A major factor that will be carefully considered is the extent of substitute material to be used and its location. In cases where only a small portion of historic fabric is missing or beyond repair, it is recommended to replace in kind with like material. However, if an entire feature or building component needs replacement, it may be appropriate to use an appropriate substitute material.

Similarly, the use of substitute materials on less visible side or rear elevations may be more acceptable than on the primary elevation. The physical compatibility of a new material with adjacent historic materials should also be determined as, for example, the thermal expansion and contraction rates of newer materials may differ from those of historic materials. It should also be noted that newer materials are often less durable and less repairable than traditional materials, making their use less cost-effective with a shorter lifespan than initially presented.

The appropriateness of using substitute materials is determined by the HDC on a case-by-case basis. For guidance, refer to the Historic District Compatibility Matrix in the appendices.

IN KIND:

Match the historic feature in design, dimension, pattern, configuration, detail, texture, and color. Refer to the Historic District Compatibility Matrix for appropriate replacement materials and features.

CHARACTER DEFINING:

Architecturally refers to elevations, features, or details of a building that are significant in defining its architectural or historic character.

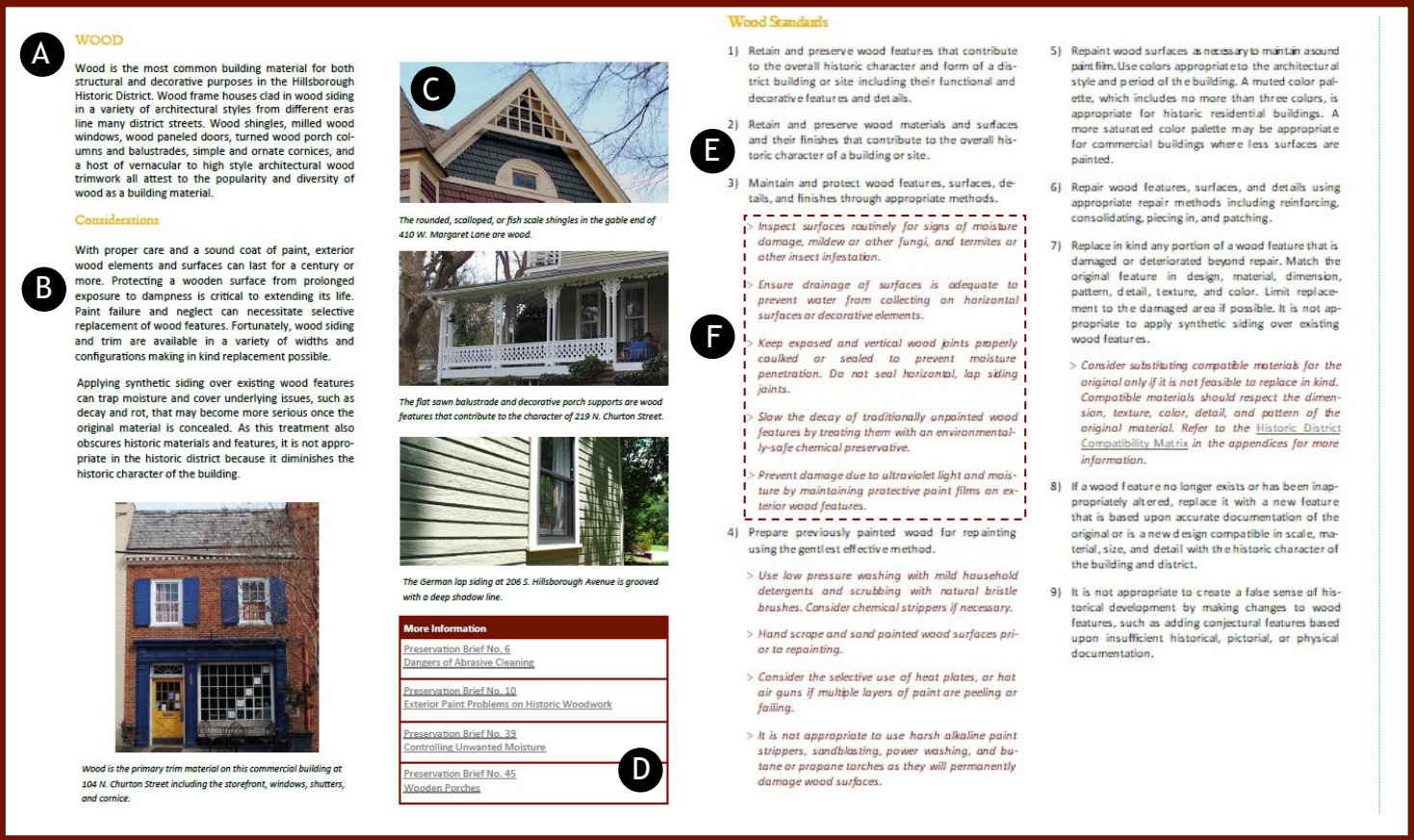
DESIGN STANDARDS FORMAT

The design standards are presented in a standardized format throughout the document. On the left page are the topic heading, a brief description of the feature or topic, and items to consider prior to beginning work. Key architectural terms are linked to the glossary. Additional information boxes provide links to technical guidance on the National Park Service website.

On the right page are the design standards, which are numbered. The design standards are items that are reviewable by the Historic District Commission. Recommendations, which facilitate understanding of and compliance with a particular standard, are included as a bulleted list below certain standards. The recommendations are italicized and are maroon in color.

Both the left and right pages also include photographs and diagrams to illustrate architectural terms, as well as recommended and not recommended approaches.

DESIGN STANDARDS FORMAT



- A Design topic heading and discussion.
- B Considerations prior to beginning work.
- C Photos and illustrations demonstrating related conditions or possible approaches.
- D Links to additional technical materials and resources.
- E Specific design standards related to the topic discussed.
- F Recommendations to facilitate understanding of and compliance with the standard.

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Section 4:
Exterior Changes to Buildings

Section 4 provides standards for the treatment of historic buildings in the Hillsborough Historic District. The focus is on the rehabilitation and maintenance of those exterior character-defining features that reflect the architectural style of a building and relate it to the district as a whole. The standards translate the general principles of historic preservation outlined in Section 3 to the treatment of individual elements and components of residential and commercial buildings in the historic district.

SECTION TOPICS

MASONRY

Masonry plays a prominent role throughout the Hillsborough Historic District through such features as foundations, roofs, chimneys, exterior walls, parapets, retaining walls, steps, walkways, and driveways. In addition to the ubiquitous presence of brick, rubble stone retaining walls, and foundations also distinguish the district. Historic masonry materials also include granite, limestone, slate, concrete, concrete block, terra cotta, clay tile, and stucco. These masonry materials contribute texture, color, scale, and pattern to buildings and sites throughout the district.

Considerations

The color, texture, pattern, and mortar joint profile of masonry help express a building's architectural style and character. Thus, insensitive alterations to masonry features can negatively impact the character of a historic building or site.

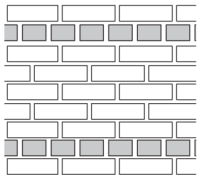
Masonry materials are quite durable and require minimal maintenance. Their surfaces do not require cleaning except when heavy soils build up, there is graffiti, or when a stain is retaining moisture on the masonry surface resulting in accelerated deterioration. Harsh cleaning methods like sandblasting can permanently damage masonry surfaces and should be avoided.

The most common masonry repair is repointing masonry joints. Repointing is necessary when deteriorated mortar allows moisture to penetrate the wall. The process involves carefully removing damaged or cracked mortar with hand tools and replacing it with mortar that matches the original in strength, color, texture, and composition as well as joint width, profile, and tooling.

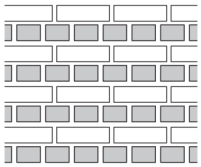
Historic mortar is composed of a mixture of lime and sand, which allows for expansion and contraction of mortar joints as temperatures change. Modern Portland cement is stronger than traditional mortar and does not allow for expansion and contraction, which can cause damage to masonry units if used in place of traditional mortar.

Painting previously unpainted masonry can trap moisture and impact its ability to breathe. Painted masonry also requires additional maintenance and should be avoided.

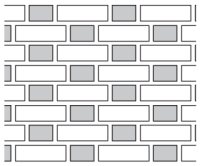
Common Brick Bond Patterns



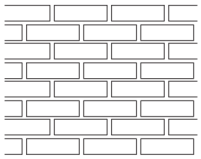
American Bond



English Bond



Flemish Bond



Stretcher Bond

Sandblasting brick permanently damages masonry surfaces.

More Information
Preservation Brief No. 1 Cleaning and Water-Repellent Treatments
Preservation Brief No. 2 Repointing Mortar Joints
Preservation Brief No. 6 Dangers of Abrasive Cleaning
Preservation Brief No. 15 Concrete
Preservation Brief No. 22 Stucco

Masonry Standards

1) Retain and preserve masonry features that contribute to the overall historic character and form of a district building or site including their functional and decorative features and details.

2) Retain and preserve masonry materials and surfaces that contribute to the overall historic character of a building or site, such as brick, stone, granite, limestone, slate, concrete, concrete block, terra cotta, clay tile, and stucco.

3) Maintain and protect masonry features, materials, surfaces, and details through appropriate methods.

   > *Inspect surfaces routinely for signs of deterioration due to moisture damage, structural cracks or settlement, vegetation, missing or loose masonry units, and deteriorated mortar joints.*

   > *Ensure drainage of surfaces is adequate to prevent water from collecting along foundation walls and on horizontal masonry surfaces or decorative elements.*

4) Clean masonry surfaces using the gentlest effective method when necessary to stop deterioration or to remove heavy soiling.

   > *Use low pressure washing with detergents and scrubbing with natural bristle brushes.*

   > *Consider the use of chemical strippers only if low pressure wash is ineffective.*

   > *It is not appropriate to use destructive stripping or cleaning methods, such as sandblasting, power washing, high-pressure water blasting, or any other abrasive method that may cause deterioration (i.e. chipping, eroding, or wearing away) or change the color of the masonry or the mortar.*

   > *Pretest any paint-removing or cleaning technique on an inconspicuous sample area first.*

5) Repaint masonry surfaces that were previously painted in colors appropriate to the building or site.

   > *It is not appropriate to paint, seal, or coat historic masonry surfaces that were not previously coated or painted.*

   > *Masonry surfaces in new construction may be painted, sealed, or coated.*

6) Repair masonry features, surfaces, and details using appropriate repair methods including repointing, consolidating, piecing in, and patching.

   > *Carefully remove damaged or cracked mortar with hand tools.*

   > *Repoint deteriorated mortar joints matching the original mortar in strength, composition, color, and texture.*

   > *Finish the mortar joint to match the width and profile of the original joint.*

7) Replace in kind any portion of a masonry feature that is damaged or deteriorated beyond repair.

   > *Match the original in design, material, dimension, pattern, detail, texture, and color.*

   > *Limit replacement to the damaged area if possible and leave sound mortar intact.*

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the design, dimension, pattern, detail, texture, and color of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

8) If a masonry feature no longer exists or has been inappropriately altered, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, size, color, and detail with the historic character of the building and district.

9) It is not appropriate to create a false sense of historical development by making changes to masonry features, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

WOOD

Wood is the most common building material for both structural and decorative purposes in the Hillsborough Historic District. Wood frame houses clad in wood siding in a variety of architectural styles from different eras line many district streets. Wood shingles, milled wood windows, wood paneled doors, turned wood porch columns and balustrades, simple and ornate cornices, and a host of vernacular to high style architectural wood trimwork all attest to the popularity and diversity of wood as a building material.

Considerations

With proper care and a sound coat of paint, exterior wood elements and surfaces can last for a century or more. Protecting a wooden surface from prolonged exposure to dampness is critical to extending its life. Paint failure and neglect can necessitate selective replacement of wood features. Fortunately, wood siding and trim are available in a variety of widths and configurations making in kind replacement possible.

Applying synthetic siding over existing wood features can trap moisture and cover underlying issues, such as decay and rot, that may become more serious once the original material is concealed. As this treatment also obscures historic materials and features, it is not appropriate in the historic district because it diminishes the historic character of the building.

Wood is the primary trim material on this commercial building at 104 N. Churton Street including the storefront, windows, shutters, and cornice.

The rounded, scalloped, or fish scale shingles in the gable end of 410 W. Margaret Lane are wood.

The flat sawn balustrade and decorative porch supports are wood features that contribute to the character of 219 N. Churton Street.

The German lap siding at 206 S. Hillsborough Avenue is grooved with a deep shadow line.

More Information
Preservation Brief No. 6 Dangers of Abrasive Cleaning
Preservation Brief No. 10 Exterior Paint Problems on Historic Woodwork
Preservation Brief No. 39 Controlling Unwanted Moisture
Preservation Brief No. 45 Wooden Porches

Wood Standards

1) Retain and preserve wood features that contribute to the overall historic character and form of a district building or site including their functional and decorative features and details.

2) Retain and preserve wood materials and surfaces and their finishes that contribute to the overall historic character of a building or site.

3) Maintain and protect wood features, surfaces, details, and finishes through appropriate methods.

   > *Inspect surfaces routinely for signs of moisture damage, mildew or other fungi, and termites or other insect infestation.*

   > *Ensure drainage of surfaces is adequate to prevent water from collecting on horizontal surfaces or decorative elements.*

   > *Keep exposed and vertical wood joints properly caulked or sealed to prevent moisture penetration. Do not seal horizontal, lap siding joints.*

   > *Slow the decay of traditionally unpainted wood features by treating them with an environmentally-safe chemical preservative.*

   > *Prevent damage due to ultraviolet light and moisture by maintaining protective paint films on exterior wood features.*

4) Prepare previously painted wood for repainting using the gentlest effective method.

   > *Use low pressure washing with mild household detergents and scrubbing with natural bristle brushes. Consider chemical strippers if necessary.*

   > *Hand scrape and sand painted wood surfaces prior to repainting.*

   > *Consider the selective use of heat plates, or hot air guns if multiple layers of paint are peeling or failing.*

   > *It is not appropriate to use harsh alkaline paint strippers, sandblasting, power washing, and butane or propane torches as they will permanently damage wood surfaces.*

5) Repaint wood surfaces as necessary to maintain a sound paint film. Use colors appropriate to the architectural style and period of the building. A muted color palette, which includes no more than three colors, is appropriate for historic residential buildings. A more saturated color palette may be appropriate for commercial buildings where less surfaces are painted.

6) Repair wood features, surfaces, and details using appropriate repair methods including reinforcing, consolidating, piecing in, and patching.

7) Replace in kind any portion of a wood feature that is damaged or deteriorated beyond repair. Match the original feature in design, material, dimension, pattern, detail, texture, and color. Limit replacement to the damaged area if possible. It is not appropriate to apply synthetic siding over existing wood features.

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, and pattern of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

8) If a wood feature no longer exists or has been inappropriately altered, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, size, and detail with the historic character of the building and district.

9) It is not appropriate to create a false sense of historical development by making changes to wood features, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

ARCHITECTURAL METALS

Standing seam metal roofs, aluminum gutters and downspouts, pressed metal roofs, cast iron fences and grillwork, wrought iron railings, brass hardware, copper flashing, and decorative pressed metal cornices are all examples of architectural metal elements found in the Hillsborough Historic District. The longstanding tradition of using architectural metals to imitate wood or stone features on building exteriors is especially apparent locally in the commercial portion of the district. Architectural metals include copper, brass, bronze, tin, steel, wrought iron, cast iron, stainless steel, chrome, and aluminum. Whether cast, pressed, wrought, extruded, or rolled, each metal fabrication process creates distinct physical and visual properties.

The roof of 225 W. Tryon Street features simple metal roof cresting.

Considerations

The ability of copper and brass to develop a protective green patina and of stainless steel and aluminum to resist atmospheric corrosion make the inherent finish of these metals desirable. In contrast, the inherent finish of ferrous metals—such as steel and iron—rapidly corrodes when exposed to moisture in the atmosphere requiring a protective paint finish to eliminate or delay the resulting formation of rust. Even brass and bronze hardware doorknobs and kick plates are sometimes coated with a clear protective lacquer to prevent their discoloration over time.

A metal storefront cornice at 121 N. Churton Street.

Determining the appropriate method for cleaning a specific metal surface is tied to how malleable, or soft, the metal is. Soft metals—such as copper, tin, lead, aluminum, brass, and zinc—should be cleaned with non-abrasive chemical cleaners. Hard metals—including steel, and cast or wrought iron—can best be cleaned through the abrasive action of a wire brush or hand scraper. In some cases, it may be necessary to use harsher abrasive techniques like low-pressure grit blasting to clean hard metal surfaces.

Contact between two dissimilar metals can cause corrosion of the weaker metal through galvanic action. For this reason, it is best to confirm the compatibility of adjacent metal components, such as nails and fasteners used to secure metal roofing materials. Metal building components should only be replaced with a chemically-compatible material. Minor patching of damaged decorative painted metal features can sometimes be done with fiberglass or wood.

A standing seam metal roof covers the house at 108 W. Orange Street.

More Information

Preservation Brief No. 27
The Maintenance and Repair of Cast Iron

Architectural Metals Standards

1) Retain and preserve architectural metal features that contribute to the overall historic character and form of a district building or site including their functional and decorative features and details.

2) Retain and preserve architectural metal materials and surfaces and their finishes that contribute to the overall historic character of a building or site.

3) Maintain and protect architectural metal features, surfaces, details, and finishes through appropriate methods.

   > *Inspect surfaces routinely for signs of moisture damage, structural fatigue or failure, corrosion, paint film failure, and galvanic action.*

   > *Ensure drainage of surfaces is adequate to prevent water from collecting on horizontal surfaces or decorative elements.*

   > *Clean metal roofs, gutters, and downspouts as necessary to keep them free of debris and leaves.*

   > *Maintain protective paint films or lacquers on ferrous metal surfaces to prevent corrosion.*

4) Clean architectural metals using the gentlest effective method.

   > *Use chemical cleaners to clean soft metals after pretesting.*

   > *It is not appropriate to clean soft metals with harsh abrasive techniques such as grit blasting.*

   > *For hard metals, remove corrosion and paint buildup by hand scraping and wire brushing.*

   > *Consider low-pressure grit blasting for hard metals only if gentler methods are not effective.*

5) Repaint previously painted architectural metal surfaces as necessary to maintain a sound paint film. Use colors appropriate to the architectural style and period of the building. A muted color palette, which includes no more than three colors, is appropriate for historic residential buildings. A more saturated color palette may be appropriate for commercial buildings where less surfaces are painted.

6) It is not appropriate to paint architectural metal surfaces that were not coated or painted historically.

7) Repair architectural metal features, surfaces, and details using appropriate repair methods including reinforcing, splicing, and patching.

8) Replace in kind any portion of an architectural metal feature that is damaged or deteriorated beyond repair.

   > *Match the original in design, material, dimension, detail, and texture.*

   > *Limit replacement to the damaged area if possible.*

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

8) If an architectural metal feature is completely missing, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, size, and detail with the historic character of the building and district.

9) It is not appropriate to create a false sense of historical development by making changes to architectural metal features, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

PAINT AND EXTERIOR COLOR

The variety of paint color palettes in the Hillsborough Historic District is as wide-ranging as the architectural styles and periods of the buildings it includes. The palettes reflect shifting aesthetics, changes in technology, and the preferences of the property owners. In addition to its decorative role, paint has always played an important functional role in protecting wood and ferrous metals from deterioration due to exposure to the elements.

Considerations

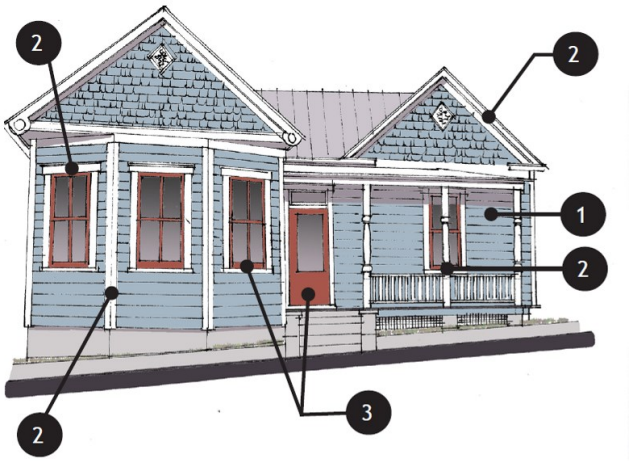
Proper, thorough preparation is critical to the successful bonding of a paint film to any surface. That preparation includes the removal of any loose or deteriorated paint layers to provide a clean, sound paint film for recoating or an exposed material surface for priming. The presence of deteriorated lead paint on exterior walls requires additional precautions and procedures to ensure a lead-safe site and building.

To prevent the formation of new corrosion on exposed ferrous metal, the surface must be primed immediately after it is cleaned with a zinc-based primer or other rust inhibiting primer. For exposed wood surfaces, it is important to apply a high quality exterior primer and caulk all vertical joints prior to applying the finish coats in a compatible high quality latex or alkyd resin exterior paint. Any mildew must be eliminated and the surface must be clean and dry prior to repainting.

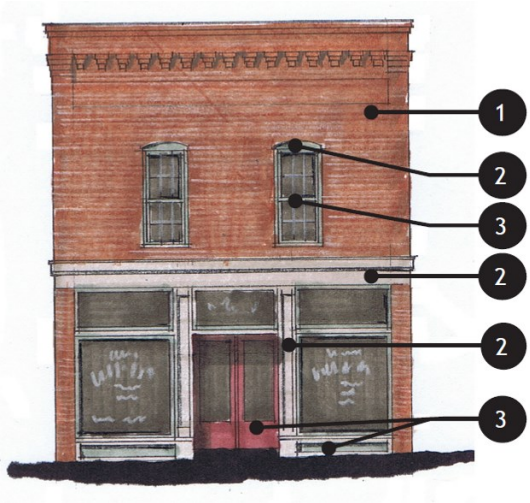
Historic masonry surfaces, such as brick or stone walls, have inherent color and texture that is concealed by the application of paint. For this reason, painting a previously unpainted masonry surface is not recommended. It also begins an ongoing cycle of maintaining the paint film. In cases where a masonry surface has already been painted, repainting is recommended over the abrasive or chemical removal of the paint films.

The right combination of paint colors can accentuate important architectural features and unify the façade. Appropriate paint schemes differ depending on the architectural style and era of the building. Property owners interested in recreating a building's original paint scheme can work with architectural conservators or restoration specialists to analyze the physical evidence provided through paint scrapings. Alternatively, property owners may select new color schemes appropriate to the building's architectural style and era. A muted color palette, which includes no more than three colors, is appropriate for historic residential buildings. A more saturated color palette may be appropriate for commercial buildings where less surfaces are painted.

Paint Color Placement



1. Wall Color
2. Trim Color
3. Accent Color



1. Unpainted Masonry
2. Trim Color
3. Accent Color

More Information
Preservation Brief No. 10 Exterior Paint Problems on Historic Woodwork
Preservation Brief No. 37 Lead Paint Hazards

Paint and Exterior Color Standards

1) Retain and preserve painted features that contribute to the overall historic character of a district building or site.

2) Retain and preserve intact historic exterior finishes including paints, stains, lacquers, and decorative finishes.

   > *Paint analysis may be undertaken to determine the historic paint color or exterior finish.*

   > *It is not appropriate to strip paint or other coatings to achieve a natural finish if the material did not historically have a natural finish.*

3) Maintain and protect painted exterior finishes through appropriate methods.

   > *Inspect surfaces routinely for signs of moisture damage, discoloration, paint film failure, mildew, vegetation, or heavy dirt film.*

3) Clean painted surfaces using the gentlest effective method.

   > *Properly prepare the surface by cleaning and removing deteriorated paint layers down to the top sound paint layer prior to repainting.*

   > *It is not appropriate to clean or remove paint films with techniques that are destructive to the underlying surface material such as sandblasting.*

5) Reapply paints or stains to previously painted or stained surfaces using compatible paint products.

   > *Prime any exposed wood or metal surface and ensure that the surface is clean and dry prior to repainting.*

   > *It is not appropriate to paint or coat unpainted masonry or architectural metal surfaces that were not coated or painted historically.*

5) Reinforce and enhance the architectural materials and features of a building and site through the appropriate selection and placement of color. Use colors appropriate to the architectural style and period of the building. A muted color palette, which includes no more than three colors, is appropriate for historic residential buildings. A more saturated color palette may be appropriate for commercial buildings where less surfaces are painted.

   > *Use the same color for similar elements to achieve a unified appearance.*

The house at 410 W. Margaret Lane successfully combines wall, accent, and trim colors to emphasize key architectural features.

EXTERIOR WALLS

Exterior walls establish the overall form and massing of buildings. Their decorative features, including bays, projecting chimneys, storefronts, as well as trimwork, create interest and reflect the architectural style of the building. The exterior cladding and its inherent joinery details add scale, pattern, and texture. Wood siding in many configurations—from clapboards to vertical board and batten siding to sawn shingles—is found within the Hillsborough Historic District, as are brick, stone, and rubble rock.

Considerations

Information on what to consider when maintaining and repairing wood and masonry wall materials can be found in the relevant sections.

Replacing or covering over historic wood siding or masonry with a substitute siding—such as vinyl, aluminum, asbestos, asphalt, or fiber-reinforced cement board—is not appropriate in the historic district because it significantly compromises the architectural integrity of the historic building. Since they do not fully replicate the qualities of wood siding or stucco surfaces, these contemporary materials are not considered appropriate substitutions for the materials they imitate.

In addition to eliminating or damaging the original siding, the installation process often results in the removal or concealment of architectural trim and details. While the substitute sidings may temporarily eliminate the need to repaint the original siding, they can also conceal ongoing moisture problems, insect damage, or structural deterioration—allowing such problems to go undetected. In addition, some vinyl claddings discharge hazardous gases during fires.

More Information

Preservation Brief No. 8
Aluminum and Vinyl Siding on Historic Buildings

Distinctive sawn shingles cover the exterior walls of the Craftsman-style bungalow at 121 E. Union Street.

The eave returns, brackets, and gable vent are character-defining exterior wall features of this Italianate-style house at 311 219 N. Churton Street

The eave return and window trim of this house was inappropriately concealed with vinyl siding.

Exterior Walls Standards

1) Retain and preserve exterior walls that contribute to the overall historic character and form of a district building including their functional and decorative features and details.

2) Retain and preserve exterior wall materials that contribute to the overall historic character of the building.

3) Maintain and protect the features, material surfaces, and details of exterior walls through appropriate methods.

   > *Inspect regularly for signs of moisture damage, structural damage or settlement, corrosion, vegetation, and insect or fungal infestation.*

   > *Ensure adequate drainage so water does not collect on flat, horizontal surfaces and decorative elements, or along foundations.*

   > *Retain protective paint or stain coatings that prevent deterioration. Use the gentlest effective method to clean exterior wall and trim surfaces to remove heavy soiling prior to repainting.*

   > *Repaint or re-stain exterior wall and trim surfaces as needed to maintain a sound, protective coating.*

4) Repair the features, material surfaces, and details of exterior walls using repair methods appropriate to the specific material.

5) Replace in kind any portion of an exterior wall that is damaged or deteriorated beyond repair.

   > *Match the original in design, material, dimension, pattern, detail, texture, and color.*

   > *Limit replacement to the damaged area if possible.*

   > *Consider substituting compatible exterior wall materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

6) If an exterior wall feature or detail is completely missing, replace it with a new feature or detail that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.

7) It is not appropriate to compromise the architectural integrity of a building by introducing or removing windows, doors, bays, chimneys, or other exterior wall features on character-defining walls.

8) It is not appropriate to conceal or remove material surfaces or details of historic exterior walls—including wooden shingles, brackets, corner boards, panels, band boards, and other trimwork.

9) It is not appropriate to cover over or replace exterior wall materials, such as clapboards, shingles, bricks, or stucco, with contemporary synthetic coatings or substitute sidings. Nor is it appropriate to paint or coat unpainted historic exterior walls.

10) It is not appropriate to create a false sense of historical development by making changes to exterior walls, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

WINDOWS

Windows contribute to the architectural style and character of buildings within the Hillsborough Historic District through their location, size, proportion, shape, and pattern of placement. Windows visually connect the interior and exterior, providing opportunities for views, daylight, and ventilation. The proportion and sash subdivisions of the prevalent double-hung wood windows vary according to the style and era of construction. Commercial buildings expand the vocabulary of window types to include large storefront display windows below bands of smaller upper story windows.

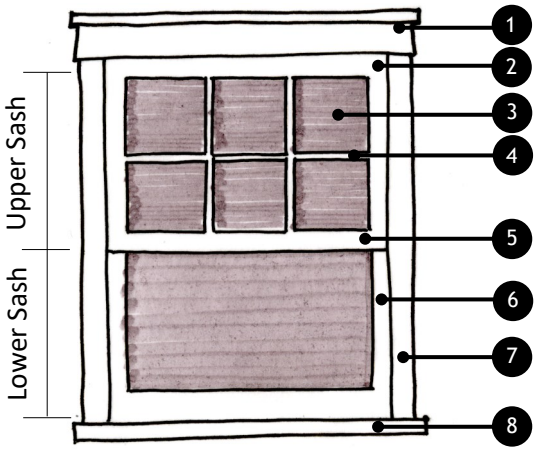
Considerations

Contrary to popular belief, replacing windows alone will not result in major energy savings. Studies have shown that window replacement is often not cost effective since new insulated windows do not pay for themselves in a reasonable length of time. Historic wood windows have a longer performance life than replacement windows, which cannot be easily repaired or recycled. There are ways to improve the performance of historic windows that do not require replacement, such as weatherstripping, caulking, and installing storm windows.

The pattern and rhythm of window openings on any elevation of a historic building—but especially the facade—are important components of its architectural character. Consequently, adding or removing window openings on a prominent exterior elevation is not appropriate. Historic window openings that have been infilled may be restored based on historic photographs or physical evidence. If new openings are necessary, they should be located discreetly on rear elevations or other locations that are not visible from the street.

The Craftsman-style house at 200 S. Hillsborough Avenue has original 3/1 double-hung wood windows.

Components of a Double-Hung Window



1. Head/Cap
2. Top Rail
3. Window Light
4. Muntin
5. Meeting Rail
6. Stile
7. Casing
8. Sill

The internal grilles of the vinyl replacement windows (bottom) appear flat in comparison to the wood muntins of the original 5/1 windows (top).

More Information

Preservation Brief No. 9
Wooden Windows

Window Standards

1) Retain and preserve windows that contribute to the overall historic character and form of a district building including their functional and decorative features and details.

2) Retain and preserve window materials that contribute to the overall historic character of the building.

3) Maintain and protect the features, material surfaces, and details of windows through appropriate methods.

   > *Inspect units routinely for signs of moisture damage, deterioration, paint film failure, air infiltration, mildew or other fungi, termites or other insect infestation, and corrosion.*

   > *Reglaze and re-caulk units as necessary.*

   > *Increase the energy efficiency of units by installing weatherstripping.*

   > *Clean units regularly using the gentlest effective method.*

   > *Repaint units as necessary to maintain a protective paint film.*

4) Repair the features, material surfaces, and details of windows using repair methods appropriate to the specific material including patching, splicing, consolidating, weatherstripping, caulking, and replacing missing glass.

5) Replace in kind any portion of a window that is damaged or deteriorated beyond repair. Provide evidence on the condition of the window, including the opinion of a restoration expert, to justify replacement rather than repair.

   > *Match the original feature in design, material, dimension, sash configuration, detail, texture, and color.*

   > *Retain as much original fabric as possible. For example, sash replacement might be a less costly alternative to full window replacement.*

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

   > *Avoid replacing historic single-pane windows with contemporary double-pane windows.*

6) If a window no longer exists, replace it with a new window that is consistent with the architectural style of the building. The appropriateness of the new window is based upon accurate documentation of the original or is consistent with the architecture in terms of design, dimension, muntin profile, pane configuration, finish, and material.

   > *Use true or simulated divided lights for replacement windows. It is not appropriate to change to a grille pattern that does not resemble the historic grille pattern. It is not appropriate to use internal, flat, removeable, or applied exterior grilles which do no resemble the profile or depth of historic muntins.*

7) It is not appropriate to compromise the architectural integrity of a building by introducing or eliminating historic window or door openings on character-defining elevations.

   > *Select an inconspicuous location for new window openings, such as the rear or side elevations not visible from the street.*

   > *Match the general size and alignment of original window openings when adding a new opening.*

   > *Avoid reducing or increasing the size of a historic window opening to accommodate a larger or smaller window. Where necessary, limit this treatment to rear or side elevations that are not visible from the street.*

8) It is not appropriate to conceal or remove material surfaces or details of historic windows—including shutters, beveled glass, art glass, and architectural trim.

9) It is not appropriate to create a false sense of historical development by making changes to windows, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

DOORS

Doors reflect the architectural style of a building and are important elements of architectural character. Residential doors are characterized by wood and/or glass panels in arrangements that differ depending on the style of the house. Main residential entrances often feature decorative elements, such as sidelights, transoms, fanlights, and milled surrounds. Commercial doors tend to incorporate more glazing than residential doors. Main commercial entrances in the Hillsborough Historic District often contain fully glazed wood, aluminum, or chrome doors.

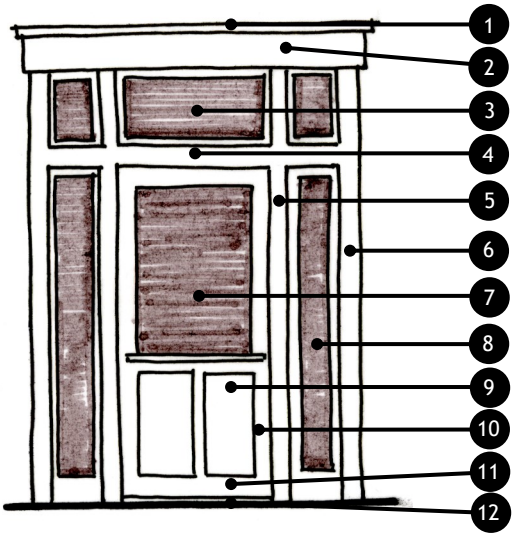
Considerations

Doors require regular maintenance to keep them fully operable. If they are well maintained and promptly repaired, they will continue to function indefinitely. If they are allowed to deteriorate to the point of requiring replacement, it is important to replace them with new units that match the original in dimension, design, material, panel configuration, detail, texture, and color. It may be necessary to have the replacement unit custom made. A traditional door design that is compatible with the architectural style of the building is recommended.

The pattern and rhythm of door openings on any elevation of a historic building—but especially the facade—are important components of its architectural character. Consequently, adding or removing door openings on a prominent exterior elevation is not appropriate. Historic window openings that have been infilled may be restored based on historic photographs or physical evidence. If new openings are necessary, they should be located discreetly on rear elevations or other locations that are not visible from the street.

The multi-light transom and sidelights around the entrance of 209 E. Tryon Street are character-defining features of this Italianate-style house.

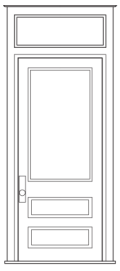
Components of a Door



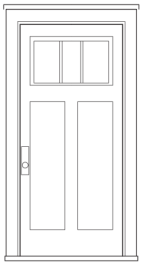
1. Cornice Molding
2. Head/Cap
3. Transom
4. Transom Bar
5. Mullion
6. Frame/Casing
7. Door Glazing
8. Sidelight
9. Panel
10. Stile
11. Rail
12. Sill/Threshold

Common Door Types by Architectural Style

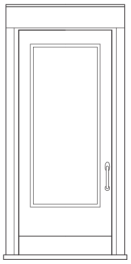
Colonial Revival



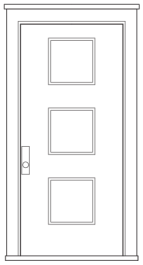
Queen Anne/ Folk Victorian



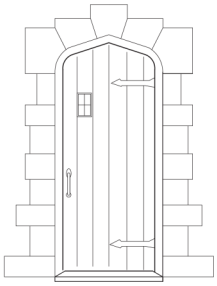
Craftsman



Commercial



Ranch



Tudor Revival

Door Standards

1) Retain and preserve doors that contribute to the overall historic character and form of a district building including their functional and decorative features and details.

2) Retain and preserve door materials that contribute to the overall historic character of the building.

3) Maintain and protect the features, material surfaces, and details of doors through appropriate methods.

   > *Inspect units routinely for signs of moisture damage, deterioration, paint film failure, air infiltration, mildew or other fungi, termites or other insect infestation, and corrosion.*

   > *Reglaze and re-caulk units as necessary.*

   > *Increase the energy efficiency by installing weatherstripping.*

   > *Clean doors regularly using the gentlest effective method.*

   > *Repaint doors as necessary to maintain a protective paint film.*

4) Repair the features, material surfaces, and details of doors using repair methods appropriate to the specific material.

5) Replace in kind any portion of a door that is damaged or deteriorated beyond repair.

   > *Match the original in design, material, dimension, panel configuration, detail, texture, and color.*

   > *Retain as much original fabric as possible.*

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

6) If a door no longer exists, either due to replacement or infill of the historic opening, replace it with a new door that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.

7) It is not appropriate to compromise the architectural integrity of a building by introducing or eliminating historic door openings on character-defining elevations.

   > *Select an inconspicuous location for new door openings, such as the rear or side elevations not visible from the street.*

   > *Locate new door openings in existing window openings where possible to minimize the loss of historic fabric of exterior walls.*

   > *When it is necessary to remove a historic door and infill the opening, either infill the opening with a new, appropriate window, or retain the outline of the historic door opening.*

   > *Avoid altering original door openings by blocking them in or expanding or reducing their size. Where necessary, limit this treatment to rear or side elevations that are not visible from the street.*

8) It is not appropriate to conceal or remove material surfaces or details of historic windows and doors — including sidelights, transoms, shutters, beveled glass, art glass, and architectural trim.

9) It is not appropriate to create a false sense of historical development by making changes to windows or doors, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

ROOFS

The visual prominence of a roof makes it one of the most important character-defining elements of a building. Roof form and pitch are among the most distinguishing features of a building's architectural style. Common roof forms in the Hillsborough Historic District are gable, shed, hipped, or complex combinations of all three. Commercial buildings most often have flat or sloped roofs concealed behind their parapets. A roof's functional and decorative features contribute to its character, including chimneys, dormers, boxed gutters, parapets, cornices, and cresting. The roofing material itself can also be distinctive in its appearance; slate, tile, and pressed metal shingles add to the visual character of some roofs in the district and are often associated with a particular architectural style or period.

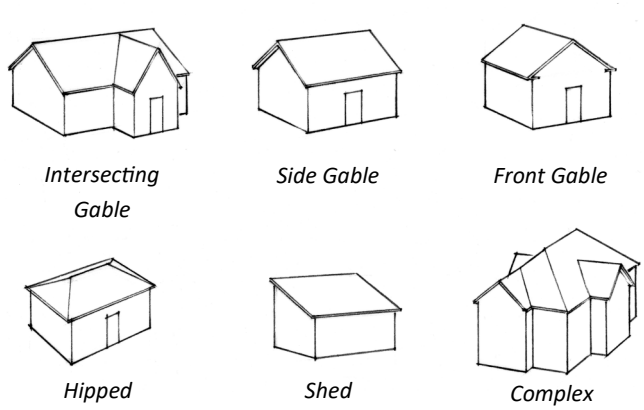
Considerations

Roofs require diligent routine maintenance to serve their primary role of protecting a building from the elements. A properly maintained slate or tile roof can last for over a century; far longer than the 30-50 year lifespan of a high quality, contemporary fiberglass shingle roof. Metal roofs can also last a century with a sound paint film to prevent corrosion.

Gutters filled with leaves and downspouts clogged with debris can quickly lead to moisture damage. Because built-in gutters are concealed from view behind decorative boxed cornices, their deterioration may go undetected if not checked regularly. The flashing that seals joints created when dormers or chimneys pierce the roof plane are key areas of water infiltration and require careful monitoring. Proper roof maintenance is critical for preserving the roof, as well as the rest of the structure.

Although roofs often provide convenient locations for the installation of new mechanical, communication, and utility equipment, the introduction of these elements can compromise architectural integrity and damage historic roof materials. Consequently, locating new mechanical units, ventilators, solar panels, skylights, satellite dishes, rooftop decks, and other contemporary elements on historic roofs should only be considered if there is a location that is not easily visible from the street and if no significant historic roof features will be damaged or concealed.

Common Roof Forms



The gable roof with wide eave overhang, exposed rafter tails, and false braces, are defining features of this Craftsman-style bungalow at 119 E. Union Street.

Corbeled chimneys are character-defining roof features of this house at 110 E. Queen Street.

More Information
Preservation Brief No. 4 Roofing
Preservation Brief No. 29 Slate Roofs
Preservation Brief No. 30 Clay Tile Roofs

Roof Standards

1) Retain and preserve roofs that contribute to the overall historic character and form of a building including their overall shape and form, pitch, overhang, and functional and decorative features and details.

2) Retain and preserve historic roof materials, such as slate, tile, and pressed metal shingles, particularly when they are highly visible and contribute to the overall character of the building.

3) Maintain and protect the features, material surfaces, and details of roofs through appropriate methods.

   > *Inspect regularly for signs of moisture damage, structural damage, and paint failure.*

   > *Ensure adequate drainage by routinely cleaning debris from gutters and downspouts.*

   > *Use the gentlest effective method to clean metal roofs and repaint as necessary to maintain a sound, protective paint film.*

   > *Replace deteriorated flashing with appropriate new flashing of good quality.*

4) Repair the features, material surfaces, and details of roofs using repair methods appropriate to the specific material.

5) Replace in kind any portion of a roof that is damaged or deteriorated beyond repair.

   > *Match the original in design, material, dimension, pattern, detail, texture, and color.*

   > *Limit replacement to the damaged area if possible, particularly if it is a visually distinctive material like slate, tile, or pressed metal shingle.*

   > *Consider substituting compatible roof materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

   > *Consider the architectural style and period of the building when choosing the color of replacement shingles for composition roofs.*

6) If a roof feature or detail no longer exists or has been inappropriately altered, replace it with a new feature or detail that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.

7) It is not appropriate to introduce or remove character-defining features or details, especially on elevations that are easily visible from the street. Place new roof elements inconspicuously on rear or secondary elevations in a manner that minimizes visibility from the street.

   > *It may be appropriate to remove secondary chimneys that are not character-defining or easily visible from the street.*

8) Install new gutters and downspouts, if needed, with care so that no architectural features are damaged or lost.

   > *Select gutters and downspouts that are painted or coated with a baked-enamel finish in a color that is appropriate to the building, unless they are copper.*

   > *Replace half-round gutters and cylindrical downspouts in kind.*

9) Avoid installing solar collectors, skylights, ventilators, and mechanical or communication equipment on roof slopes that are easily visible from the street or in locations that compromise the architectural integrity of a building.

10) Introduce rooftop decks, including stairs and canopies, towards the rear of the building, in a manner that will not change the architectural character of the building, will not damage or obscure character-defining roof features, and will minimize visibility from the street.

11) It is not appropriate to create a false sense of historical development by making changes to roofs, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

PORCHES, ENTRANCES, AND BALCONIES

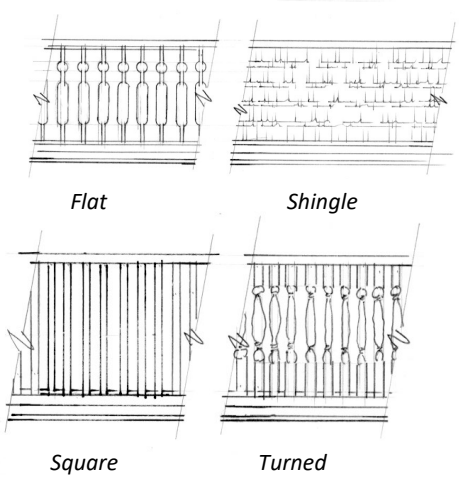
From the delicate vertically proportioned porches of the Federal-style houses to the broad horizontal lines and exposed structure of many bungalow porches, the front porch or entrance is usually one of the most distinctive features of houses in the Hillsborough Historic District. Many porches and entrances are constructed of wood and supported by masonry piers or foundations. Tongue and groove flooring, beaded board ceilings, and turned or boxed wood columns connected by balustrades are common porch features. While the overall plan and form of porches are similar, their detailing and ornamentation vary depending on the architectural style of the house.

Considerations

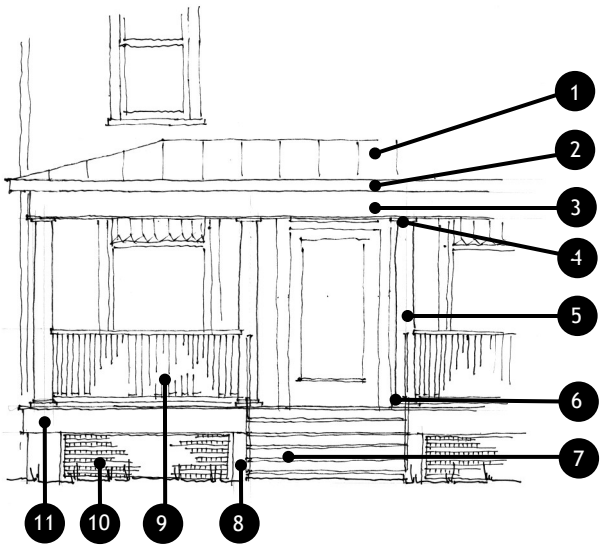
Porches, entrances, and balconies are extremely vulnerable to weathering and moisture damage because they are so exposed to the elements making timely repair, repainting, and vigilant maintenance essential. The repair of porches, entrances, and balconies varies depending on the specific element and material. Refer to the relevant standards for Masonry, Wood, and Architectural Metals for additional information on maintenance and repair techniques.

It is not appropriate to alter or remove a front porch, balcony, or entrance given their prominence. Likewise, it is best to accommodate new entrances or porches on rear elevations or other unobtrusive locations. However, a new front porch or stoop may be appropriate if it provides protection of historic features. Any new porch should be compatible with the scale, massing, and architectural character of the building and should not damage or obscure architectural features. It is sometimes possible to enclose or alter a side or rear porch or balcony if its overall character is retained.

Examples of Baluster Railing Types



Components of a Porch



1. Porch Roof
2. Fascia
3. Entablature
4. Column Capital
5. Column Shaft
6. Column Base
7. Closed-Riser Stair
8. Brick Pier
9. Balusters
10. Wood Lattice
11. Skirt Board

The porch of 127 W. Queen Street is typical of the Craftsman style with its tapered wood columns on brick piers and a railing made of square wood balusters.

More Information

Preservation Brief No. 45
Wooden Porches

Porches, Entrances, and Balconies Standards

1) Retain and preserve porches, entrances, and balconies that contribute to the overall historic character and form of a district building including their functional and decorative features and details.

2) Retain and preserve porch, entrance, and balcony materials that contribute to the overall historic character of the building.

3) Maintain and protect the features, material surfaces, and details of porches, entrances, and balconies through appropriate methods.

   > *Inspect regularly for signs of moisture damage, structural damage or settlement, deterioration, paint film failure, corrosion, vegetation, and insect or fungal infestation.*

   > *Ensure adequate drainage so water does not collect on flat, horizontal surfaces and decorative elements, or along foundations.*

   > *Re-caulk vertical wood joints as necessary to ensure the features and surfaces are weather-tight.*

   > *Retain protective paint and stain coatings that prevent deterioration.*

   > *Use the gentlest effective method to clean surfaces to remove heavy soiling prior to repainting.*

   > *Repaint surfaces as needed to maintain a sound, protective paint film.*

4) Repair the features, material surfaces, and details of porches, entrances, and balconies using repair methods appropriate to the specific material.

5) Replace in kind any portion of a porch, entrance, or balcony that is damaged or deteriorated beyond repair.

   > *Match the original in design, material, dimension, pattern, detail, texture, and color.*

   > *Retain as much original fabric as possible.*

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the Historic District Compatibility Matrix in the appendices for more information.*

6) If a porch, entrance, or balcony no longer exists, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district. Choose proper columns or supports for the style of the house. Choose railings and balusters with traditional designs and appropriate dimensions.

7) It is not appropriate to compromise the architectural integrity of a building by introducing or removing historic porches, entrances, and balconies on character-defining elevations. A new front porch or stoop is only appropriate if it provides protection to historic features, does not damage historic fabric, and is reversible. New front porches or stoops should be compatible in scale, massing, design, and detailing with the architectural character of the house and district.

8) It is not appropriate to conceal or remove material surfaces or details of historic porches, entrance, and balconies—including columns, pilasters, brackets, balustrades, steps, floors, ceilings, and trimwork.

9) It is not appropriate to enclose a front porch, entrance, or balcony on a character-defining elevation. Consider enclosing a porch or balcony on a side or rear elevation only if the design will preserve the historic character of the porch or balcony as well as the historic building.

   > *Design porch enclosures in a manner that will not obscure, damage, or destroy character-defining features.*

   > *Use screen or glass panels with the minimum number of vertical and horizontal framing members to enclose a porch on rear or side elevations. Recess panels behind porch columns and railings. Wood frames are more appropriate than metal.*

10) It is not appropriate to create a false sense of historical development by making changes to porches, entrances and balconies, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

STOREFRONTS

The storefront is the most prominent feature of most commercial buildings. The Hillsborough Historic District boasts a variety of storefront designs representing different eras of development. This variation adds interest and vitality to the commercial area.

Storefronts connect the building façade to the sidewalk and the street. They are typically separated from the upper façade by a cornice or lintel. With large display windows, transoms, and glazed doors, storefronts are highly transparent and contribute to an active street level for pedestrians.

Display windows rest on low bulkheads constructed of wood panels, brick, stone, Carrara glass, ceramic tiles, or enameled metal panels. Recessed entrances often incorporate decorative floor tiles in the transition area from the sidewalk.

Considerations

Storefronts are often altered and remodeled to reflect current retail trends or the needs of new tenants. Changes with intrinsic architectural and historical value that become part of the history of the building should be retained. In other cases, alterations are unsympathetic to the historic character of the building and conceal original features like transoms, decorative tile work, decorative brickwork, and other elements. Removal of incompatible alterations should be considered.

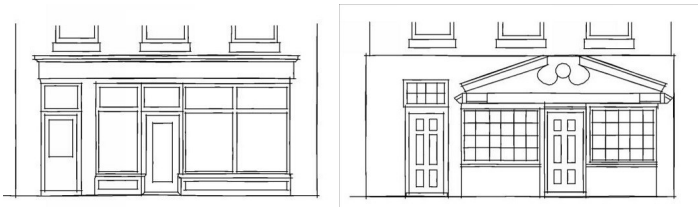
The loss of a historic storefront diminishes the architectural character of a commercial building as does replacement of historic materials and features with ones that are incompatible.

Storefronts are unique to commercial buildings and warrant their own set of standards. Please also see the design standards for materials, windows and doors, roofs, accessibility and life safety, signage, awnings and canopies, and exterior lighting that also apply to commercial buildings.

More Information
Preservation Brief No. 11 Storefronts
Preservation Brief No. 12 Structural Glass

1. Storefront Cornice
2. Transom
3. Upper Floor Entry
4. Pier or Pilaster
5. Full-Light Door
6. Recessed Entrance
7. Bulkhead
8. Storefront Window

The storefront system at 106 S. Churton Street is a compatible and contemporary design.



Appropriate new storefront | Inappropriate new storefront

When there is no historical evidence of a storefront's historic appearance, a contemporary interpretation of a traditional storefront may be appropriate (left). Do not add conjectural features that are not appropriate to the time period or character of the building (right).

Storefronts Standards

1) Retain and preserve original or historically significant storefronts and their character-defining features, including, but not limited to: entrances, bulkheads, transoms, display windows, glazed doors, cornices, and piers.

2) Retain and preserve historic storefront materials that contribute to the overall character of the building, including, but not limited to: wood, masonry, metals, ceramic tile, clear glass, and pigmented structural glass.

3) Maintain and protect storefront features, materials, and details through appropriate methods, such as gentle cleaning, reapplication of protective coatings, and properly repointing masonry.

4) Repair storefront features, materials, and details using recognized preservation methods appropriate to the specific material including patching, consolidating, splicing, and reinforcing.

5) Replace in kind any element or detail of a storefront that is damaged or deteriorated beyond repair.

   > *Match the original element or detail in design, material, dimension, sash or panel configuration, detail, texture, and color.*

   > *Retain as much original fabric as possible, only replacing the deteriorated component and not the entire feature.*

   > *Consider substituting compatible materials only if it is not feasible to replace the original in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

6) If an original or historically significant storefront no longer exists or has been inappropriately altered, restore it based on historic photographs and physical evidence or use a contemporary interpretation of a traditional storefront using a new design compatible in scale, material, and detail with the historic character of the building and district using the following considerations:

   > *Include traditional storefront elements, including bulkheads, display windows, and transoms.*

   > *Fit the new storefront within the historic storefront opening defined by the piers and lintel.*

   > *Maintain the historic configuration as well as the transparent nature of the display windows, doors, and transoms.*

   > *Use materials similar in quality, type, and appearance to traditional storefront materials.*

   > *Use a simple design that respects the historic character of the overall building.*

7) Avoid obscuring or damaging historic features when installing awnings, signs, or lighting over storefronts. Attach hardware to mortar joints rather than the masonry unit.

8) It is not appropriate to compromise the architectural integrity of a building by introducing or eliminating storefronts on primary elevations.

9) It is not appropriate to conceal or remove historic storefront materials or features including transoms, cornice, display windows, entrance doors, ceramic tile entries, bulkheads, and trim.

10) It is not appropriate to create a false sense of historical development by making changes to storefronts, such as adding conjectural features that are not appropriate to the time period or character of the building.

OUTBUILDINGS AND GARAGES

Throughout Hillsborough's history, its many residences were often complemented by an assortment of outbuildings for specialized activities and storage in the backyard. Detached kitchens, privies, well houses, carriage houses, and various sheds and small storage buildings were far more common a century ago.

Over time, the types of outbuildings have changed. Today, the most common surviving secondary structures are garages and carports. Detached single-bay garages and car sheds have expanded to double-bay structures. On some post-1945 houses, the garage or carport has become a more prominent feature directly connected to the house and far more visible from the street.

Original outbuildings, garages, carports, storage buildings, sheds, privies, detached kitchens, and other accessory structures are all historic buildings that warrant preservation. Beyond their architectural value, these secondary structures contribute to the overall spatial and visual character of individual sites and the historic district as a whole. They also provide a broader understanding of the activities and lifestyles associated with previous residents of the historic district.

Considerations

The routine maintenance and repair of outbuildings and garages parallels that of the primary buildings in the historic district. Likewise, replacement of deteriorated materials and features is covered under the relevant design standards in this section. Design standards for New Construction of Outbuildings and Garages are addressed in Section 5.

Historic garage at 112 N. Hassell Street.

Historic garage doors were traditionally constructed of wood, often with recessed panels and rows of glass panes across the top.

Appropriate new garage doors at 237 Lydia Lane.

Outbuildings and Garages Standards

1) Retain and preserve outbuildings and garages that contribute to the overall historic character of a district property including their functional and decorative features and details.

2) Retain and preserve materials that contribute to the overall historic character of outbuildings and garages.

3) Maintain and protect the features, material surfaces, and details of outbuildings and garages through appropriate methods.

4) Repair the features, material surfaces, and details of outbuildings and garages using repair methods appropriate to the specific material.

5) Replace in kind any portion of an outbuilding or garage that is damaged or deteriorated beyond repair.

   > *Match the original feature in design, material, dimension, sash or panel configuration, detail, texture, and color.*

   > *Retain as much original fabric as possible, only replacing the deteriorated component and not the entire feature.*

   > *Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Compatible materials should respect the dimension, texture, color, detail, pattern, and other visual qualities of the original material. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

6) If a feature of an outbuilding or garage no longer exists or is inappropriately altered, replace it with a new feature that is based on accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district. Select doors and windows for outbuildings and garages that are similar in material, proportion, subdivision, panel configuration, pattern, and detail to doors and windows used on other buildings of this type in the district.

7) If an original outbuilding or garage no longer exists, replace it with a new outbuilding or garage that is based on accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district. See design standards for New Construction of Outbuildings and Garages in Section 5.

8) It is not appropriate to compromise the historic integrity of a district property by eliminating historic outbuildings or garages.

9) It is not appropriate to conceal or remove material surfaces or details of historic outbuildings or garages—including doors, windows, siding, masonry, and architectural trim.

10) It is not appropriate to create a false sense of historical development by making changes to outbuildings and garages, such as adding conjectural features based upon insufficient historical, pictorial, or physical documentation.

ACCESSIBILITY AND LIFE SAFETY

Some flexibility for historic properties is provided by both the North Carolina State Building Code and the Americans with Disabilities Act of 1990 in meeting current standards for life safety and accessibility. Code or accessibility compliance can be triggered by a change in use, a substantial rehabilitation, or a need for public access. While the HDC does not review or comment on proposed changes in use, it does review proposed changes to historic building exteriors and their sites to determine if the changes are consistent with the design standards for the Hillsborough Historic District.

Considerations

It is important for property owners to maintain the historic character of the building and site while accommodating life safety and accessibility requirements. Generally, such requirements can be met by more than one design solution. By working with the commission and local code officials early in the planning process, property owners can identify successful design solutions that meet or exceed the relevant standard while preserving the architectural and historic integrity of the property.

Accessibility to historic buildings is often thwarted by the raised foundations of so many historic properties. Accommodating the change from the site to the front door is often provided by the addition of a ramp, or less frequently, by a mechanical lift. Life safety requirements may include the addition of fire exits, fire stairs, or elevator towers. If carefully located and sensitively designed, the visual impact of such additions on the historic building and site can be minimized.

It is especially important to provide public access to commercial and institutional buildings. The replacement of door hardware, the modest widening of an entrance, or the introduction of a slight slope to a recessed entrance to eliminate a raised threshold are all examples of relatively simple modifications that can dramatically improve accessibility to existing buildings. The appendices provide a source for more specific information on compliance with the ADA.

More Information

Preservation Brief No. 32
Making Historic Properties Accessible

Example of a sensitive access ramp design that approaches from the side of the porch. Landscaping can be used to further mitigate the appearance of the ramp.

The compatible access ramp and railing at 125 Court Street are compatible in design with the historic building and district.

This ramp in Roanoke, Virginia, is sensitively tucked behind a new commercial storefront system so to not interfere with the public sidewalk.

Accessibility and Life Safety Standards

1) In reviewing proposed changes to a historic building, consider the related accessibility and life safety code implications carefully to determine if the proposed change is compatible with the historic building and its site.

2) Meet accessibility and life-safety code requirements in ways that do not compromise the historic character of the site and its significant features.

3) Meet accessibility and life-safety code requirements in ways that preserve the historic character of the building and its significant architectural features.

4) Introduce new or alternate means of access to the historic building, if needed, in ways that do not compromise the appearance of a historic entrance, front porch, or character-defining elevation.

5) Design accessibility features, such as ramps, handrails, and mechanical lifts, so they are compatible in design, scale, materials, and finish with the historic building.

6) Minimize the visual impact of life safety features, such as fire doors, elevator additions, and fire stairs, through discreet siting and design. Locate new life safety features in locations that do not compromise the architectural integrity of the building and are not visible from the street. Design such features to be compatible in scale, materials, proportion, and finish with the historic building.

SUSTAINABILITY AND ENERGY RETROFIT

Traditional energy-conserving features of historic buildings and their sites are found throughout the Hillsborough Historic District. Mature shade trees provide welcome relief from the intensity of the direct summer sun for some buildings. For others, projecting porches accommodate shady outdoor living, mediating the difference in outdoor and indoor temperatures. Double-hung windows and operable transoms allow for the exchange of fresh air and the opportunity to pull cool breezes inside. Retractable awnings or hinged shutters also allow some property owners to control the penetration of sunlight. Raised foundations with ventilated crawl spaces, tall attics, gable vents, and high ceilings are other traditional features of historic buildings that reflect an understanding of the local climate.

Considerations

Prior to implementing measures to improve the thermal performance of a historic building, consider an energy audit. An energy audit can identify deficiencies of the building envelope or mechanical systems and establish a baseline for current energy use. An energy audit will also provide recommendations for improvements, cost estimates, and anticipated cost savings and payback periods. The audit supplies owners with the information needed to make informed energy retrofit decisions for their building.

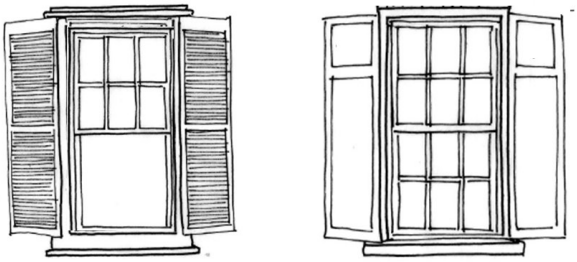
Contrary to popular belief, replacing windows and doors alone will not result in major energy savings. Basic maintenance to ensure the weather tightness of doors and windows—including replacing deteriorated weatherstripping, caulking joinery, and reglazing loose window panes—can substantially reduce air infiltration. Storm windows and doors can further reduce air infiltration. Their proper installation can minimize visual impact and prevent damage to historic frame materials.

Most heat is lost and gained in through roofs and attics due to improper insulation. Installing insulation in crawl spaces and attics has no visual impact. Insulating exterior walls with blown-in insulation can cause moisture problems and damage historic fabric and also is not as effective in improving energy efficiency as insulating crawl spaces and attics. The use of spray foam insulation is not recommended as it is an irreversible treatment that often damages historic fabric.

Contemporary sustainable technologies, such as solar panels, can be sensitively installed in the Hillsborough Historic District after thoughtful analysis of their potential benefits and consideration of their visual impacts on the building and overall historic district.

The frames and panes of glass in the storm windows at 216 S. Hillsborough Avenue match the divisions of the window underneath.

The divisions of the storm door at 213 W. Tryon Street match the divisions of the 6-panel historic door.



Shutter height should match the height of the window opening or sash frame and width should equal half the window opening.

More Information
Preservation Brief No. 3 Improving Energy Efficiency
The Secretary of the Interior's Standards Illustrated Guidelines on Sustainability

Sustainability and Energy Retrofit Standards

1) Retain and preserve the inherent energy-conserving features of historic buildings and their sites.

2) Improve the energy efficiency of historic buildings by following appropriate maintenance practices including weather-stripping openings, caulking, and re-glazing loose window panes. Consider installing storm windows and doors and, if historically appropriate, operable shutters or awnings.

3) Install narrow-profile storm windows so they do not obscure or damage the historic window sash and frame. Minimize their visual impact by aligning the meeting rails of the operable sash with the existing sash division of double-hung windows and select painted or enamel finishes that are compatible with the color of the sash. It is not appropriate to install storm windows with a bare aluminum finish in the historic district.

4) Install wooden or metal screen/storm doors so they do not obscure or damage the historic door and frame. Relate openings for screen or glass panels to the proportions of the main door. Minimize their visual impact by selecting painted, stained, or baked enamel finishes that are compatible with the color of the existing door. It is not appropriate to install bare aluminum storm doors on district properties that predate 1945.

5) Replace deteriorated or missing wooden shutters with new wooden shutters that match the originals in design and are sized to fit the openings and mounted so they can be operated. It is not appropriate to install shutters in locations where they were not used historically.

6) Install fabric awnings, if desired, in historically appropriate locations such as over window, door, storefront, or porch openings. Install awnings with care to ensure that historic features and details are not obscured or damaged.

7) Install low-profile ridge vents only if they will not destroy historic roofing materials and details.

8) It is not appropriate to replace operable windows and transoms with fixed glazing, to replace clear glazing with tinted glazing, or to replace multiple paned doors or windows with single thermal sash with flat, applied muntins.

9) Avoid installing solar panels, skylights, and green roofs on roof slopes or building elevations that are easily visible from the street or in locations that compromise the architectural integrity of a building. Install these features on secondary elevations to minimize visibility from the street and away from roof edges and ridges. Set solar panels, skylights, and green roofs back from the front edge of flat roofs to minimize visibility.

10) Place low-profile solar panels flush with the roof and in a complimentary color with the roof finish. Install solar panels in a manner that will not damage historic materials and that will be reversible. Consider installing solar panels on a secondary building, such as a garage or shed, that is less visible from the public right-of-way.

11) Site freestanding solar panels and wind turbines away from the building and screen equipment from view from public view with appropriate wood fencing or evergreen landscaping.

12) Consider on-site wind-power technology only after implementing all other appropriate treatments to improve energy efficiency. Evaluate whether wind-power technology can be used effectively and will benefit the historic building without compromising the character of the historic building and the historic district. Install wind-powered equipment in a minimally-visible location on the site or on a non-historic addition or secondary building. Wind-powered equipment should not be taller than the primary historic building.

13) Install geothermal heat pumps in locations that will not negatively impact the building.

14) Install cisterns, rain barrels, and other water collection devices in side and rear yards and screen from public view with fencing or landscaping.

UTILITIES

Most historic buildings were constructed with minimal utilities. However, as technology swiftly developed over the 20th and 21st centuries, modern air conditioning, heating, communication, and electrical equipment were introduced into both new construction and historic buildings. Contemporary systems are often indispensable in providing comfort and increasing the quality of life for occupants, and thereby extending the lives of the historic buildings in the district.

Considerations

Contemporary site appurtenances, such as overhead wires, utility poles and meters, antennae and satellite dishes, HVAC units, backflow preventers, and trash containers, can detract from the appearance of a historic property or the entire district if not sensitively placed. Property owners can minimize the visual impact of site appurtenances through inconspicuous siting in rear or side yard locations and screening with plantings or fencing. Public utilities can also be sensitively placed and screened to minimize impact on historic streetscapes. As mechanical equipment, transformers, power lines, and various utility structures can generate visual clutter, it is crucial to consider siting of these both holistically and on an individual basis. The consolidation of old and new utility and communication lines wherever possible will minimize the number of poles and overhead wires in the historic district.

Flat roofs and high parapets of commercial buildings provide an opportunity for the discreet placement of mechanical units.

HVAC units and trash containers are screened from view by fencing and plantings on this commercial building at 101 N. Churton

Utilities Standards

1) Minimize the visual impact of new utility "hotboxes," mechanical and communication equipment, and utilities by locating them along secondary elevations or in inconspicuously in areas not visible from the street and by screening them from view with plantings or fencing. A site plan showing the location of proposed equipment must be provided.

2) Place mechanical units and communication equipment on flat sections of commercial building roofs that are not visible from the public right-of-way when site space is limited. It is not appropriate to place mechanical equipment on roofs of residential buildings.

3) Install mechanical equipment, such as heating and air conditioning units, in areas and spaces that require the least amount of alteration to the appearance and materials of the building.

4) Utilize existing openings for utility connections where possible. Consolidate and neatly organize utility connections. Locate new utility connections and vents on secondary elevations where they are not visible from public view.

5) Paint meter boxes, vents, and other utility connections that cannot be screened in colors that will blend in with the historic building.

6) Locate new utility lines underground wherever possible. When trenching new lines, avoid damaging landscape, critical tree roots, and archaeological resources. Bore utilities under streets, sidewalks, and landscape features to minimize visual clutter.

7) Avoid installing condensers, ventilators, and mechanical or communication equipment on roof slopes or building elevations that are visible from the street or in locations that compromise the architectural integrity of a building.

8) It is not appropriate to place satellite dishes in the front yard or in a prominent location at the front of a building. Place the satellite dish in an inconspicuous location on a side elevation or on a south-facing post or pole in the rear yard if the building faces south.

9) Avoid installing window air conditioning units on the front and conspicuous side elevations.

DISASTER PREPAREDNESS AND PLANNING

Disaster preparedness and planning is an essential strategy to protect historic buildings and sites. The Hillsborough Historic District is susceptible to damage from various natural and manmade disasters such as storms, hurricanes, fires, and flooding. The rapidly changing climate has intensified the intensity and severity of these incidents. Due to this increasing threat of natural disasters, it is important for property owners to prepare their historic properties for disasters before they occur.

Being prepared for a disaster will ultimately prevent or reduce its damaging impacts to historic resources. Preparation involves proactively evaluating a property's risk and identifying a property's character-defining features and its specific vulnerabilities. Disaster planning then entails using this information to create a strategy to reduce potential harm from flooding and other types of storm damage. After a storm, the prior documentation of a property can be used to guide repair, rehabilitation, or reconstruction work if necessary. Chosen mediations both pre- and post-storm should avoid changing or damaging historic features and materials, and wherever possible, should be reversible.

Disaster Preparedness and Planning Strategy

1) Document the property's exterior and interior, particularly those areas most susceptible to damage, with photographs in the event it is necessary to offer evidence of the pre-disaster condition of the property to an insurance company.

2) Inspect the property and make a list of potential disaster-related risks to character-defining features. Inspect the following:

   > Surrounding site for improper water run-off.

   > Trees for weakness and overhanging limbs.

   > Foundations, crawl spaces, basements, and porches for structural weakness including movement, cracks, and water penetration. Ensure that mortar joints are secure.

   > Roofs, gutters, chimneys, and flashing. Keep gutters and downspouts clear of debris. Confirm roof vents are secure.

   > Windows and doors to ensure they are secured to withstand strong winds and driving rain.

   > Exterior electrical outlets for protection from natural elements.

3) Create a plan and take corrective actions to mitigate effects:

   > Correct drainage issues around the building.

   > Trim tree limbs that could damage the property and neighboring properties.

   > Prune or move shrubbery so that it is at least 24 inches from foundation walls.

   > Stabilize foundations. Repair or repoint failing mortar in masonry foundations and chimneys.

   > Reinforce porch supports to roof to provide protection against uplift.

   > Secure roof shingles and flashing. Maintain clean gutters. Install a chimney cap.

   > Install appropriate storm doors and windows that do not obscure historic doors and windows in order to protect these character-defining features from damaging weather.

   > Install a sump pump at the lowest level of the building with a back-up power source.

   > Relocate utilities and systems above the established flood risk level on the exterior and interior.

4) Create a list of contractors, plumbers, carpenters, and roofers to contact in case of significant damage to the property.

5) Procure temporary tarps and fasteners.

6) Protect the property from impending storms:

   > Secure loose items around the building.

   > Secure shutters, doors, and cellar openings.

   > Protect vulnerable roofs with tarps.

   > Unplug appliances.

   > Keep important documents, such as photographs of the property, in a secure, weatherproof location.

Disaster Preparedness and Planning Standards (Post-Disaster)

1) Temporary actions do not require a Certificate of Appropriateness. Document damage and any intervening measures in case they need to be approved later. A retroactive COA is necessary in emergency circumstances and must be submitted within 30 days of the disaster and before a COA is issued for permanent repairs.

> *Document the damage caused by the disaster to use when filing insurance claims and to document alterations to the integrity of historic materials and features.*

> *Drain standing water and remove damaged materials that are not historic. Allow natural ventilation and evaporation to dry out the property rather than using hot air power drying systems that can harm historic features and materials.*

> *Remove wet insulation and any other water-soaked, non-historic items.*

> *Perform temporary repairs to roofs and windows to stop further water from entering the building. Cover broken or damaged windows and holes in roofs. Secure loose gutters and downspouts.*

> *Use the gentlest means possible to remove surface grime and killing flood-borne bacteria such as a low-pressure power water wash and sensitive cleaners.*

> *Use dehumidifiers and fans to dry out materials and features that were in contact with flood waters before repairing the property only when natural ventilation does not provide adequate drying results.*

> *Identify and assess the property to determine damage to historic features and materials. Establish which materials and features can be cleaned, dried, and repairs, and which materials must be replaced.*

> *Salvage and reuse historic features as much as possible. Replace historic features and materials to match the historic design.*

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Section 5: New Construction and Additions

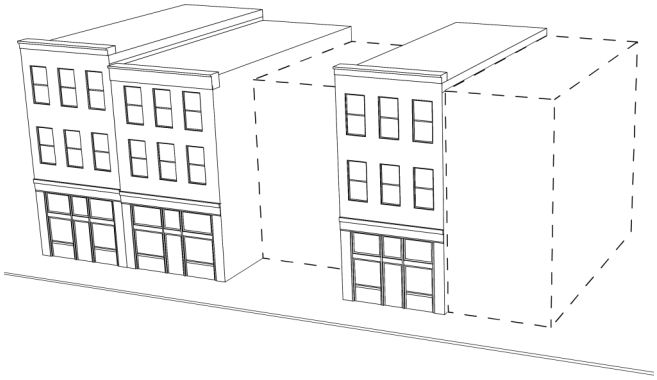
Section 5 provides standards for compatible new construction and additions in the Hillsborough Historic District. Successful new construction does not attempt to reproduce historic styles; rather, compatible contemporary designs are encouraged that take cues from the elements and materials of the surrounding district. New construction designed to respect rather than compete with the historic setting helps to preserve the character of the district. Because different areas of the historic district have their own unique characteristics, compatibility of new construction and additions will vary depending on the specific context. The standards in this section provide the general design framework for new construction and additions while allowing flexibility to create innovative designs that are compatible with the historic setting.

SECTION 5 CONTENTS

NEW CONSTRUCTION OF PRIMARY COMMERCIAL BUILDINGS

High quality infill construction on vacant or underutilized lots can strengthen the vitality of the commercial section of the Hillsborough Historic District and, over time, contribute to its evolving architectural character. Existing historic commercial buildings represent a variety of different building types and architectural styles. While the historic district's commercial buildings differ in their detailing and level of ornament, certain patterns are consistent among them, such as their siting, size, and the general alignment of storefronts, upper story windows, and cornices. The intent of these standards is to encourage new commercial buildings, including parking structures, that reinforce and respond to the principal design elements of historic commercial buildings in the district, while reflecting their own time in the town's development.

The commercial street wall along N. Churton Street.



New construction that protrudes or recedes back from adjacent buildings interrupts the street wall.

Considerations

Setback, Orientation, and Spacing

Most historic district commercial buildings align uniformly with the street, flush with the sidewalk and adjacent buildings, creating a consistent street wall that is a defining feature of the historic district. Most also have no setback, maximizing the exposure and visibility of the primary elevation. Little to no spacing between commercial buildings coupled with the orientation of building fronts to the street further define and reinforce the street wall.

Height, Scale, and Massing

The height and width of buildings fluctuate on most commercial blocks, as building sizes somewhat vary. These slight variations in building size add character and visual interest to the district. The scale of these buildings, however, is relatively consistent as the district has few buildings taller than two stories. Most occupy narrow lots, are simple and rectangular in form, and extend vertically with one to two stories. The relationship of a new building to adjacent historic buildings in terms of size and scale establishes its compatibility within the block or district. Buildings that deviate from the predominant size and scale of other buildings on the street can negatively affect the district if sensitive massing and transitions are not part of their design. The massing of larger new construction can be designed to retain the general scale of the historic buildings in the district, especially as perceived from street level.

Roof Form

The roof plays an important role in defining the form of a building. The majority of commercial buildings in the historic district have shed roofs that slope to the rear of the building and hide behind a parapet wall.

Fenestration Patterns

The style and character of a building are characterized to a great extent by the size, proportion, and articulation of door and window openings. The ground floors of most commercial buildings are largely transparent, incorporating large panes of glass separated by narrow columns. The use of tall doors with transoms is common to allow additional light into the space and to align entrances with the tops of the display windows.

The top example incorporates elements of a traditional commercial façade including a distinct base, middle, and top that continues the rhythm of the block. The bottom example has an unbalanced window and door configuration and incompatible roof form that disrupts the rhythm of the streetscape.

Main entrances in the district are oriented to face the street and often recessed within the storefront to provide shelter. The upper floors generally have a larger area devoted to solid wall surface than to windows. These window openings are uniform in size, spacing, and alignment and are typically vertically proportioned. Windows on masonry buildings are usually recessed rather than flush with the wall surface.

Architectural Detail and Ornamentation

The level of architectural detail and ornamentation varies depending on the style and period of a building. Commercial buildings in the historic district feature decoration such as cornices, brackets, window and door trim, and patterned masonry. Successful new construction does not attempt to reproduce historic detailing, but will rather reinterpret traditional decorative features in a fresh, contemporary manner.

The new Orange County Public Library is an appropriate new commercial building in the Hillsborough Historic District.

Materials and Color

Brick is the predominant exterior wall material for commercial buildings in the historic district. The use of wood is limited to windows, doors, storefronts, and exterior details. A few buildings also feature metal cornices and facades. Compatibility with traditional materials can be achieved without directly replicating their use in new construction. Materials for new construction do not necessarily need to be the same as the traditional materials found in the historic district, but they should be harmonious. Refer to the Historic District Compatibility Matrix in the appendices for more information.

Conform new construction to the predominant height, width, and proportion of other contributing buildings on the block. For wide lots, use vertical divisions to divide the building into bays of an appropriate width to reduce its perceived mass.

New Construction of Primary Commercial Buildings Standards

1) Site new commercial buildings so they are consistent with the setback, orientation, and spacing of surrounding buildings that contribute to the historic character of the district.

   > *Align new construction with the property line without setbacks or side alleys.*

   > *Orient the front of a new building to the primary street onto which the lot faces.*

2) Design new commercial buildings so that the overall character of the adjacent streetscape and site, including topography and any significant site features, are maintained.

3) Follow the relevant design standards under Historic District Setting in planning site modifications.

4) Minimize any grading or site disturbance during construction to prevent damage to significant site features and unknown archaeological resources.

5) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

6) Design new commercial buildings to be compatible in height, roof form, scale, massing, material, detail, and proportion with surrounding buildings that contribute to the historic character of the district.

   > *Reduce the perceived mass of a large new building by dividing its height or width into smaller masses that relate to the proportions of adjacent buildings.*

   > *Delineate between the first floor storefront level and upper floors with horizontal elements such as a canopy, belt course, steel lintel, molding, or cornice.*

   > *Provide visual termination at the top of a new building with a cornice, parapet, pediment, or other decorative feature.*

   > *Avoid roof types that become prominent visual features of the building.*

7) Locate and size door and window openings in new commercial buildings so they are compatible in placement, orientation, spacing, proportion, size, and scale with those of surrounding buildings that contribute to the historic character of the district.

   > *Keep the proportion of window to wall area for upper and lower facades compatible to that of existing buildings.*

   > *Incorporate a first floor storefront into the design of a new building. A contemporary design can be appropriate if it is based on traditional storefront features and if it is compatible with the visual character of the historic district.*

   > *Orient the primary building entrance to the street, if feasible to do so.*

   > *Continue the general alignment, spacing, profile, and proportion of the upper floor windows of adjacent buildings in new construction.*

8) Select doors and windows for new commercial buildings that are compatible in material, proportion, subdivision, pattern, detail, and finish with those of surrounding buildings that contribute to the historic character of the district.

9) Select materials and finishes for new commercial buildings that are compatible in composition, texture, scale, pattern, module, detail, finish, and color with those of surrounding buildings that contribute to the historic character of the district. Use a uniform primary wall material on all sides of the building. Use traditional materials for walls, trim, windows, doors, and other decorative features.

   > *Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to the Historic District Compatibility Matrix in the appendices for more information.*

10) Select a color palette compatible with adjacent buildings and the district as a whole. A more saturated color palette than what is appropriate for residential buildings may be appropriate for commercial buildings where less surfaces are painted.

11) Design new commercial buildings to be compatible with but differentiated from historic buildings in the district.

> *Incorporate simplified architectural features that reflect, but do not duplicate, similar features found on historic commercial buildings in the district.*

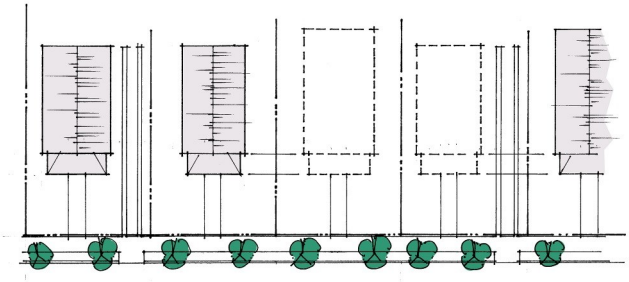
> *Concentrate architectural detail in areas that traditionally featured detail, like floor transitions, window surrounds, and cornices or pediments.*

> *Use three dimensional detail to add visual interest and texture to the façade.*

NEW CONSTRUCTION OF PRIMARY RESIDENTIAL BUILDINGS

High quality infill construction on vacant or underutilized lots has the potential to strengthen the vitality of residential sections of the historic district, and over time, contribute to its evolving architectural character. Existing residential buildings in the historic district represent a variety of architectural styles and forms. While these buildings differ in their detailing and level of ornament, certain patterns are consistent among them in terms of their siting and appearance. The intent of these standards is to encourage new residential buildings that reinforce and respond to the principal design elements of historic houses in the district, while reflecting their own time in the development of the town.

Compatible new residential construction at 237 Lydia Lane.



Compatible new residential construction aligns with the front elevation and porch setbacks established by adjacent houses.

Considerations

Setback, Orientation, and Spacing

Setback in the context of these standards refers to the distance between the building wall and the property line or public right-of-way when at the front of the lot. Houses in the historic district are set back a moderate distance from the sidewalk to provide for a front yard. Side yard setbacks provide the spacing between buildings. Although setback and spacing can vary somewhat from block to block, they are generally consistent to provide continuity and rhythm within the neighborhood. Houses are oriented to face the street, further reinforcing neighborhood patterns.

Height, Scale, and Massing

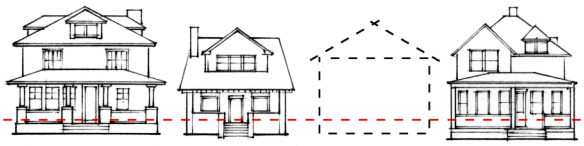
Residential building heights generally range from one to two stories. These slight variations in building size add character and visual interest to the district. Most houses occupy narrow lots, are simple and rectangular in form, and are vertical rather than horizontal in their expression. The relationship of a new building to adjacent historic buildings in terms of size and scale establishes its compatibility within the block or district. Buildings that deviate from the predominant size and scale of other buildings on the street can negatively affect the district if sensitive massing and transitions are not part of their design.

Roof Form

Roof form plays an important role in defining the overall form of a house. The most common residential roof forms in the historic district are variations of gable and hipped forms, with the ridgeline parallel to the street.

Foundation

Historic residential buildings in the historic district are built on raised foundations. Foundation heights may increase several more feet on secondary and rear elevations due to grade changes. Most foundations in the historic district are brick or concrete. Foundations serve functional and aesthetic purposes and incorporating the feature helps to tie new construction in with surrounding buildings.



Align the foundation height of new residential construction with adjacent houses to maintain façade proportions along the block. A foundation that is too low or too high can make a house appear out of scale.

Porches

The front porch serves as the focal point of a house and provides an area for people to gather and socialize. It also serves as an important transition between the interior and exterior of the residence, as well as from the house to the public sidewalk. In the historic district, almost all houses have some type of porch on the primary or street elevation. Varying in size, some porches extend across the entire width of the façade while others only shelter the entrance. Most are one story in height, with two-story porches being rare. Incorporating porches into new residential construction reinforces the connection with historic houses on the street and can help to reduce the perceived scale of the building.

Fenestration Patterns

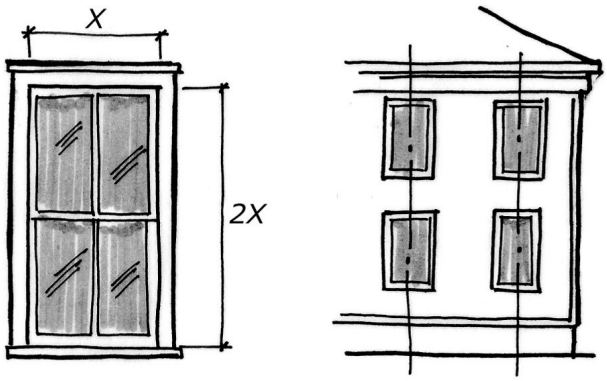
Windows and doors are among the most highly visible features on a house. Their size, proportion, pattern, and material help give a building its individual style and character. Most residences have a higher proportion of solid wall surface than window and door openings. Window openings are generally uniform in size, spacing, and alignment and are typically vertically proportioned. Primary entrances on houses in the district are oriented to face the predominant street.

Architectural Detail and Ornamentation

In the historic district, the level of architectural detail and ornamentation varies depending on the style and period of a building. Residential buildings in the district feature decoration such as cornices, exposed rafter tails, window and door trim, and patterned masonry. Successful new construction does not attempt to reproduce historic detailing, but will rather reinterpret traditional decorative features in a fresh, contemporary manner.

Materials and Color

Houses in the historic district are primarily of frame and brick construction. Dark colored roofs, wood trim, brick chimneys, and raised brick foundations are also characteristic of most historic residences in the district. These traditional materials are most appropriate for new residential construction. However, compatibility with traditional materials can be achieved without directly replicating their use in new construction. Compatible contemporary materials should be harmonious with traditional materials found in the historic district. Refer to the Historic District Compatibility Matrix in the appendices for more information.



Windows in the historic district are traditionally taller than they are wide. Windows on new residential construction should be horizontally and vertically aligned.

The new construction at 201 E. Tryon Street incorporates a front porch, reinforcing its connection with historic houses on the street.

New Construction of Primary Residential Buildings Standards

1) Site new primary residential buildings so they are consistent with the setback, orientation, and spacing of surrounding residential buildings that contribute to the historic character of the district.

   > *Align new construction with the front and side yard setbacks established by adjacent houses while conforming to zoning requirements.*

   > *Orient the primary elevation to the major street onto which the lot faces.*

2) Design the primary residential building so that the overall character of the adjacent streetscape and the building site, including its topography and any significant site features, are maintained.

3) Follow the relevant design standards under Historic District Setting in planning related site modifications.

4) Minimize any grading or site disturbance during construction to prevent damage to significant site features and unknown archaeological resources.

5) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

6) Design new primary residential buildings to be compatible in height, roof form, scale, massing, material, detail, and proportion of the street facade with surrounding residential buildings that contribute to the historic character of the district.

   > *Reflect the massing and scale of adjacent historic houses in the roof pitch in new construction.*

   > *Design the depth of the eave overhang to be compatible with the architectural style of the new construction.*

   > *Align foundation height of new construction with adjacent houses and differentiate the foundation from the main wall plane through material or architectural detail.*

   > *Ensure that porch design, placement, and height is in keeping with adjacent houses.*

7) Locate and size door and window openings in new primary residential buildings so they are compatible in placement, orientation, spacing, proportion, size, and scale with those of surrounding residential buildings that contribute to the historic character of the district.

   > *Avoid large expanses of glass or solid walls that convey a contemporary appearance.*

   > *Avoid door and window openings that are flush with exterior walls. Openings are traditionally recessed on masonry buildings and have raised surrounds on frame buildings.*

8) Select doors and windows for new primary residential buildings that are compatible in material, proportion, subdivision, pattern, detail, and finish with those of surrounding buildings that contribute to the historic character of the district.

9) Select materials and finishes for new primary residential buildings that are compatible in composition, texture, scale, pattern, module, detail, finish, and color with those of surrounding buildings that contribute to the historic character of the district. Use a uniform primary wall material on all sides of the building. Use traditional materials for foundations, walls, roofs, porches, trim, windows, doors, and other decorative features.

   > *Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to* the Historic District Compatibility Matrix *in the appendices for more information.*

10) Select a color palette compatible with adjacent buildings and the district as a whole. A muted color pal-

ette, which includes no more than three colors, is appropriate for historic residential buildings.

11) Design new primary residential buildings to be compatible with the historic architectural character of the district while also contemporary to differentiate as new construction.

> *Incorporate simplified architectural features that are contemporary but reflect similar features found on historic residential buildings in the district in a manner that does not duplicate but is subtly differentiated.*

> *Concentrate architectural detail in areas that traditionally featured detail, like floor transitions, window surrounds, and cornices or pediments.*

> *Use three dimensional detail to add visual interest and texture to the façade.*

11) It is not appropriate to introduce a modular or manufactured home in the historic district if it is not compatible in height, size, scale, materials, proportion, and details with historic houses in the district. Modular or manufactured homes must be consistent with the standards for New Construction of Primary Residential Buildings.

NEW CONSTRUCTION OF PRIMARY MULTI-FAMILY BUILDINGS

High quality infill construction on vacant or underutilized lots has the potential to strengthen the vitality of the historic district, and over time, contribute to its evolving architectural character. Although there are presently few multi-family buildings, which contain five or more dwelling units, in the historic district, their future construction is encouraged by the Town of Hillsborough. This building type can take cues from both residential and commercial construction in terms of architectural styles, forms, detailing and level of ornament. The siting and appearance of new multi-family construction should respect and reference the area, commercial or residential, in which it is located. The intent of these standards is to encourage new multi-family buildings that reinforce and respond to the principal design elements of historic houses and commercial buildings in the district, while reflecting their own time in the development of the town.

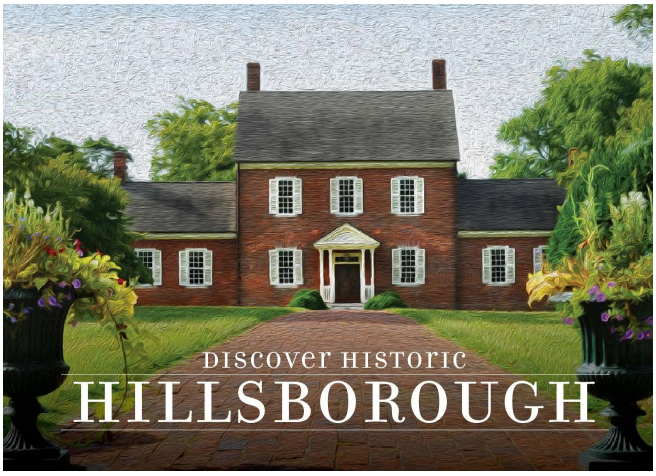
Considerations

The design and siting of new multi-family buildings within the historic district should respect the context of the surrounding block, whether commercial or residential in nature. If the new construction is in a commercial area, the building should align uniformly with the street, flush with the sidewalk. In a residential area, the building should be set back a moderate distance from the sidewalk to provide for a front yard.

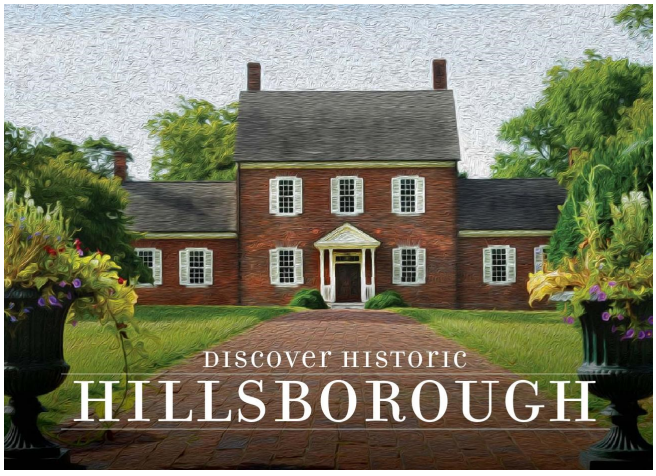
What is appropriate in terms of size, height, and form, depends on the size of the lot as well as the size, height, and form of the buildings within the surrounding block. The new multi-family building should not visually overpower the neighboring historic buildings.

As with any new construction project, additional criteria for evaluating the compatibility of proposed new multi-family buildings in the district include the placement and design of windows and doors and the composition, texture, scale, pattern, detail, finish, and color of materials.

The use of artificial and composite materials for the exterior of new multi-family buildings is discouraged. Their possible approval will be determined on a case-by-case basis. The primary determining factor will be the materials of adjacent structures and visibility of the new structure from the street. Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and possess comparable quality and durability. Refer to the Historic District Compatibility Matrix in the appendices for more information.



Placeholder: appropriate new multi-family building in a historic district.



Placeholder: appropriate new multi-family building in a historic district.

New Construction of Primary Multi-Family Buildings Standards

1) Site new multi-family buildings so they are consistent with the setback, orientation, and spacing of surrounding buildings that contribute to the historic character of the district.

   > *Orient the front of a new building to the primary street onto which the lot faces.*

2) Design new multi-family buildings so that the overall character of the adjacent streetscape and site, including topography and any significant site features, are maintained.

3) Follow the relevant design standards under Historic District Setting in planning site modifications.

4) Minimize any grading or site disturbance during construction to prevent damage to significant site features and unknown archaeological resources.

5) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

6) Design new multi-family buildings to be compatible in height, roof form, scale, massing, material, detail, and proportion with surrounding buildings that contribute to the historic character of the district.

   > *Reduce the perceived mass of a large new building by dividing its height or width into smaller masses that relate to the proportions of adjacent buildings.*

   > *Delineate between the first floor level and upper floors with design elements such as porches, colonnades, canopies, awnings, or storefronts.*

   > *Provide visual termination at the top of a new building with a parapet.*

7) Locate and size door and window openings in new multi-family buildings so they are compatible in placement, orientation, spacing, proportion, size, and scale with those of surrounding buildings that contribute to the historic character of the district.

   > *Keep the proportion of window to wall area for upper and lower facades compatible to that of existing buildings.*

   > *Continue the general alignment, spacing, profile, and proportion of the upper floor windows of adjacent buildings in new construction.*

8) Select doors and windows for new multi-family buildings that are compatible in material, proportion, subdivision, pattern, detail, and finish with those of surrounding buildings that contribute to the historic character of the district.

9) Select materials and finishes for new multi-family buildings that are compatible in composition, texture, scale, pattern, module, detail, finish, and color with those of surrounding buildings that contribute to the historic character of the district. Use a uniform primary wall material on all sides of the building. Use traditional materials for walls, trim, windows, doors, and other decorative features.

   > *Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

10) Select a color palette compatible with adjacent buildings and the district as a whole. A muted color palette, which includes no more than three colors, is appropriate for historic residential buildings. A more saturated color palette may be appropriate for commercial buildings where less surfaces are painted.

11) Design new multi-family buildings to be compatible with but differentiated from historic buildings in the district.

   > *Incorporate simplified architectural features that reflect, but do not duplicate, similar features found on historic commercial buildings in the district.*

   > *Concentrate architectural detail in areas that traditionally featured detail, like floor transitions, window surrounds, and cornices or pediments.*

   > *Use three dimensional detail to add visual interest and texture to the façade.*

NEW CONSTRUCTION OF OUTBUILDINGS AND GARAGES

Historically, Hillsborough's residences were complemented by an assortment of outbuildings for specialized activities and storage in the backyard. Detached kitchens, privies, well houses, carriage houses, and various sheds and small storage buildings were far more common a century ago. Over time, the types of outbuildings have changed. The most common surviving historic secondary structures today are garages and carports. Detached single bay garages and car sheds have expanded to double-bay structures. On some post-1945 houses, the garage or carport became a more prominent feature directly connected to the house and far more visible from the street. The challenge in adding a new garage or outbuilding is determining the most appropriate design solution given the specific site and the historic character of the primary structure.

Considerations

The design and siting of new garages, sheds, carports, and other accessory buildings within the historic district requires careful analysis of the specific site and primary structure. While a wide range of accessory buildings is found within the district, not all types are appropriate for all sites and the design solution must be appropriately tailored. For example, an attached double bay carport or garage may be appropriate for a post-1945 Ranch house, but would not be appropriate for a Greek Revival house.

In terms of siting, earlier garages or carriage houses in the district are often set back behind the principal structure at the end of a single lane driveway. Small storage buildings were often constructed towards the rear property line, far from the house. Later, the garages and the modern carport moved closer to the houses and expanded to accommodate two cars—eventually connecting directly with the house in full view from the street.

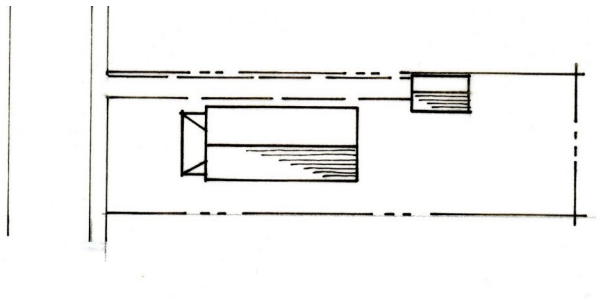
Beyond siting and overall form, the size and height of the secondary structure must be carefully considered. What is appropriate will vary depending on the size of the lot and the primary structure. Existing outbuildings or garages for similar houses on similar lots can offer direction as well. Accessory buildings should always defer to the primary building and never overwhelm the house or site.

As with any new construction project, additional criteria for evaluating the compatibility of proposed new outbuildings and garages with the primary building on the site and with other outbuildings or garages in the district include the placement and design of windows and doors and the composition, texture, scale, pattern, detail, finish, and color of materials.

The use of artificial and composite materials for the exterior of new garages and outbuildings is discouraged. Their possible approval will be determined on a case-by-case basis. The primary determining factor will be the materials of adjacent structures and visibility of the new structure from the street. Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and possess comparable quality and durability. Refer to the Historic District Compatibility Matrix in the appendices for more information.

Occasionally, the need for additional storage on site may best be met by a simple utilitarian building if the structure can be discreetly located on the site so that it is does not diminish the historic character of the primary building or site. A number of stock prefabricated storage buildings are readily available for this purpose. It is important to select one that is simply detailed and is compatible with the primary building in roof form, scale, materials, and color.

The new garage at 127 W. Queen Street is appropriately designed and sited on the residential lot .



The most appropriate location for most new outbuildings and garages is behind the primary residence, in an inconspicuous location.

New Construction of Outbuildings and Garages Standards

1) Site and orient new outbuildings or garages in locations that are compatible with the traditional relationship of outbuildings or garages to district houses of similar architectural style and sites of similar size.

2) Design new outbuildings and garages to be compatible in roof form, scale, massing, material, and detail with the historic character of the primary building on the site and with other historic outbuildings or garages in the district.

   > *Maintain the traditional height and proportion of historic outbuildings and garages in the historic district.*

3) Select doors and windows for new outbuildings and garages that are compatible in placement, material, proportion, subdivision, panel configuration, pattern, and detail with doors and windows of the primary building on the site and with other outbuildings and garages that contribute to the historic character of the district.

   > *Consider including a separate opening for each vehicle in a multi-bay garage.*

4) Select materials for new outbuildings and garages that are compatible in composition, texture, scale, pattern, detail, finish, and color with the primary building on the site and with other outbuildings or garages in the district.

   > *Use a uniform primary wall material on all sides of the outbuilding or garage.*

   > *Use traditional materials for foundations, walls, roofs, trim, windows, doors, and other decorative features.*

   > *Avoid incorporating extraneous features, such as hardware, that are solely decorative and not functional.*

   > *Compatible contemporary materials may be acceptable if they convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

5) Select a color palette compatible with the primary building on the site and the district as a whole. A muted color palette, which includes no more than three colors, is appropriate for historic residential buildings.

6) Minimize any grading or site disturbance during construction and limit the use of heavy construction equipment to prevent destroying unknown archaeological resources.

7) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

8) Introduce simple, utilitarian storage buildings only in locations behind the façade of the house in areas that will not compromise the overall historic character of the primary building or the visual and spatial character of the site.

9) It is not appropriate to site a new outbuilding or garage in a location that will require the removal of a significant site feature or building element.

10) It is not appropriate to design new outbuildings and garages that visually overpower the primary structure due to their size, height, or siting.

11) It is not appropriate to introduce a prefabricated outbuilding in the historic district if it is not compatible in height, size, scale, materials, proportion, and details with historic outbuildings in the district.

NEW CONSTRUCTION OF ACCESSORY DWELLING UNITS

Accessory Dwelling Units (ADUs) are secondary dwellings added to the property of a primary dwelling. They can be either free-standing units or in-home units, which are either located within the primary dwelling (as in a basement unit) or attached as an addition. These secondary dwellings can be added to existing residential lots by either converting an existing outbuilding, addition, or space within the primary house or through new construction. ADUs can increase density and the range of housing options in a historic district in a cost-effective manner as they require minimal new infrastructure.

As secondary dwellings on existing residential lots, ADUs can result in sensitive infill development that preserves the historic development pattern of the district and avoids the demolition of existing structures. Perhaps most importantly, ADUs provide a diversity in housing types and residents that brings vitality to the neighborhood.

Considerations

The characteristics of each property and its primary dwelling will need to be carefully considered in determining the appropriate location, size, massing, materials, and detailing of an ADU. For example, the design considerations for adding an ADU to an early-20th-century property will be different than those used for a mid-20th century property. Whether free-standing or an addition, it is important that the ADU is clearly subordinate to the primary dwelling on the property.

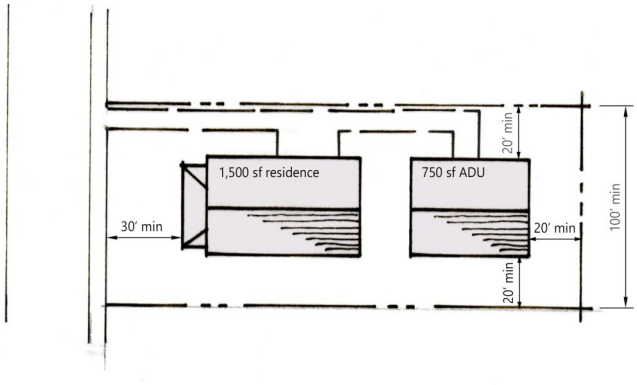
Historically, residential properties in the historic district often included outbuildings and/or garages. These secondary structures are important to retain as they reflect the time in which a house was built and the daily lives of its inhabitants. The adaptive reuse of existing outbuildings as ADUs provides a new use for these historic outbuildings that will support their preservation. In cases where a property did not historically include secondary structures, use a property of similar lot size, period, and architectural style within the district for guidance.

The construction of new ADUs, as either additions or standalone structures, can be a more cost-effective strategy to increase housing units as it may be possible to connect to the existing utility infrastructure of the primary dwelling. The rental of an ADU may provide the additional income needed to maintain the primary dwelling and encourage reinvestment in the property and the historic district.

Non-permanent or movable structures, such as a "Tiny House" on a trailer or chassis, are not allowed as a free-standing ADU as these structures do not meet current state building code as one- and two-family dwellings and do not meet the U.S. Department of Housing and Urban Development standards for mobile homes.

The use of a modular or manufactured home as an ADU in the historic district is only allowed if it is compatible in height, size, scale, materials, proportion, and details with historic secondary structures in the district and if

The ADU at 104 E. Queen Street is appropriately screened from view with landscape features and is subordinate in size and location to the primary residential building.



Appropriate siting and setback of a 750 sf ADU in relation to the primary dwelling.

New Construction of Accessory Dwelling Units Standards

1) Design an ADU to be compatible with and subordinate to the historic character of the primary building on the property in location, orientation, scale, massing, roof form, material, and detail. If converting an existing outbuilding to an ADU, retain the existing massing, scale, and roof form in order to understand its historic function.

2) Site an ADU, whether free-standing or an addition, in alignment with the setbacks established by the primary dwelling on the lot as well as the structures on adjacent properties while conforming to zoning requirements.

3) Site and orient an ADU in a location that is compatible with the traditional spatial relationship of secondary structures (such as outbuildings or garages) to the primary dwelling.

4) Scale an ADU to be subordinate in size to the primary dwelling. An ADU must not exceed 50 percent of the heated living area of the primary dwelling or 800 square feet, whichever is less.

5) Design the massing of an ADU to be subordinate by keeping the height equal to or less than that of the primary dwelling and using either a similar or simpler roof form.

6) Design an ADU to be compatible with but differentiated from the primary dwelling or historic outbuildings on the property. Unless the building is an accurate reconstruction of a historic outbuilding on the property, it is not appropriate to create a false sense of historical development through the duplication of historic features or details from an earlier era on a new ADU. Incorporate simplified architectural features that reflect, but do not duplicate, similar features found on the primary dwellings or historic outbuildings located on properties of the same period and style in the district.

7) Refer to the design standards for additions or exterior changes to buildings for in-home ADUs that are either located within the existing primary residence or constructed as an addition. A separate exterior entrance is required for ADUs located either within or as an addition to the existing primary dwelling.

8) Select doors and windows for an ADU, whether free-standing or in-home, that are compatible in material, proportion, subdivision, pattern, detail, and finish with the primary residential dwelling or historic outbuildings. When converting a historic outbuilding to an ADU, introduce new doors, windows, porches or stoops in a manner as to not change the architectural character of the historic building.

   > *Proportion windows appropriately to the size of the building and wall plane. Align them vertically and horizontally.*

9) Select materials and finishes for an ADU that are compatible in composition, texture, scale, pattern, module, detail, finish, and color with the primary dwelling or historic outbuilding.

   > *Use a uniform primary wall material on all sides of the building.*

   > *Use traditional materials for foundations (where visible), walls, roofs, porches, trim, windows, doors, and other decorative features.*

   > *Compatible contemporary materials may be acceptable if they convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

   > *Select a color palette compatible with the primary dwelling.*

10) Provide access to the required off-street parking for an ADU from either the existing driveway or alley in a manner that does not damage significant site features or change the overall historic character of the property.

11) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction by minimizing grading, ground disturbance, and the use of heavy equipment.

ADDITIONS TO COMMERCIAL BUILDINGS

Additions to commercial buildings in the historic district can provide valuable additional space to accommodate new uses or growing businesses. However, insensitively designed additions can radically alter the historic appearance of a building and destroy important features. Careful design and location of new additions can complement rather than detract from the character of a historic building and the district as a whole.

Considerations

When planning a new addition to a historic building, first consider the preservation of its form, significant features, and historic materials. An addition should never conceal or compromise the original form and massing of the historic building. It should also not result in the loss of character-defining building or site features.

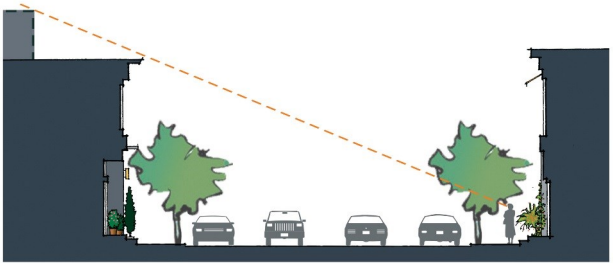
Most often, the best place to locate an addition is on a minimally visible rear or secondary side elevation where there is usually less architectural detail. It is always preferable to design additions so that they can be removed in the future without further damage to the historic building to prevent additional loss of historic fabric.

Additions should be subordinate to the historic building and not compete in size, scale, or design. Consider compatibility with the original building in terms of height, roof form, scale, massing, surface materials, detail, and proportion. The size, rhythm, and alignment of fenestration should be based on that of the historic building.

The addition (left) is subordinate to the historic building (right) with simplified features that reflect, but do not duplicate, the historic building.

Exterior materials for a new addition do not need to be the same as those of the historic building, but they should be harmonious. While the use of artificial and composite materials is discouraged, their possible approval for additions will be determined on a case-by-case basis. The primary determining factor will be the materials of the existing building and those of adjacent structures. Compatible contemporary materials may be acceptable if they convey the visual qualities of traditional materials and possess comparable quality and durability. Refer to the Historic District Compatibility Matrix in the appendices for more information.

With the exception of the pent roof awning, 115-117 W. King Street is an example of a successful addition to a commercial building with simplified features.



A rooftop addition or rooftop deck can successfully be set back from the front of a two-story building with little impact on the building or historic district.

More Information

Preservation Brief No. 14
Exterior Additions

Additions to Commercial Buildings Standards

1) Retain and preserve earlier additions that contribute to the overall historic character and form of a district building.

2) Locate new additions cautiously and only on non-character defining elevations, usually rear or side-rear walls, so they do not compromise the architectural integrity of the historic building. Where there is no space to the rear and the addition will be visible from the street, a side addition should be set back from the front plane of the building to make it subordinate.

   > *Devise a distinct but compatible appearance if an addition has its own street frontage.*

   > *Set back rooftop additions or rooftop decks as far as possible from the primary façade and other street walls so not to be visible from the street and other vantage points in the district.*

3) Minimize the size, scale, and height of new additions so they do not visually overpower the historic building or substantially alter the site's proportion of constructed area to unbuilt area.

4) Design the addition so that the overall character of the historic building and the building site, including its topography and any significant site features, are preserved.

5) Minimize any grading or site disturbance during construction and limit the use of heavy construction equipment to prevent damage to significant site features and unknown archaeological resources.

6) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

7) Design new additions to be compatible in height, roof form, scale, massing, surface materials, detail, and proportion with the historic building.

8) Locate and size door and window openings in new additions so they are compatible in placement, orientation, spacing, proportion, size, and scale with those of the historic building. Refer to the Historic District Compatibility Matrix in the appendices for more information.

9) Select doors and windows for new additions that are compatible in material, proportion, subdivision, pattern, detail, and finish with those of the historic building.

10) Select materials and finishes for new additions that are compatible in composition, texture, scale, pattern, module, detail, finish, and color with those of the historic building.

    > *Use traditional materials for walls, roofs, trim, windows, doors, and other decorative features of new additions.*

    > *Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

11) Design new additions to be compatible with but differentiated from the historic building. Design and construction of an addition should preserve clear visual delineation of the original building and its changes over time.

12) Minimize the damage to the historic building by constructing additions to be self-supporting, if possible. Attach additions to the historic building with care so that any loss of historic fabric is minimized.

13) Design and construct an addition so if removed in the future the basic form and character of the original building remain intact.

14) It is not appropriate to introduce an addition if it will require the loss of a character-defining building or site feature. The loss of healthy, mature trees should be avoided when possible.

ADDITIONS TO RESIDENTIAL BUILDINGS

While older homes are admired for their character and charm, potential buyers often choose new construction with modern amenities. A sensitive addition to a historic home can often provide much needed extra space to accommodate desired modern amenities. Additions can also be essential to the continued use of the house. However, insensitively designed additions can radically alter the historic appearance of the building and destroy character-defining features. Careful design and location of new additions can complement rather than detract from the character of a historic building and the district as a whole.

Considerations

When planning a new addition to a historic building, first consider the preservation of its form, significant features, and historic materials. An addition should never conceal or compromise the original form and massing of the historic building. It should also not result in the loss of character-defining building or site features.

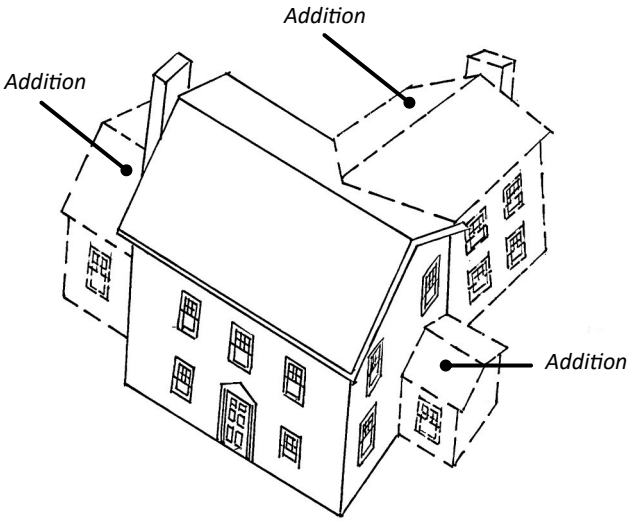
Most often, the best place to locate an addition is on a minimally visible rear or secondary side elevation where there is usually less architectural detail. It is always preferable to design additions so that they can be removed in the future without further damage to the historic building to prevent additional loss of historic fabric.

Additions should be subordinate to the historic building and not compete in size, scale, or design. Consider compatibility with the original building in terms of height, roof form, scale, massing, surface materials, detail, and proportion. The size, rhythm, and alignment of fenestration should be based on that of the historic building.

Exterior materials for a new addition do not need to be the same as those of the historic building, but they should be harmonious. While the use of artificial and composite materials is discouraged, their possible approval for additions will be determined on a case-by-case basis. The primary determining factor will be the materials of the existing building and those of adjacent structures. Compatible contemporary materials may be acceptable if they convey the visual qualities of traditional materials and possess comparable quality and durability. Refer to the Historic District Compatibility Matrix in the appendices for more information.

Additions should be visually differentiated from the historic building, reflecting its architectural style but not duplicating it. Designs that introduce a compatible contemporary style can also be appropriate for new additions in the historic district.

The additions at 208 W. Queen Street are compatible in design with the original building while remaining visually differentiated.



These additions to this Colonial Revival-style house are subordinate to the historic building with roof forms and pitches similar to the historic roof.

More Information

Preservation Brief No. 14
Exterior Additions

Additions to Residential Buildings Standards

1) Retain and preserve earlier additions that contribute to the overall historic character and form of a district building.

2) Locate new additions cautiously and only on non-character defining elevations, usually rear or side-rear walls, so they do not compromise the architectural integrity of the historic building. Side additions subordinate to the original house may be appropriate in some situations depending on lot configuration and architectural style of the house.

3) Minimize the size, scale, and height of new additions so they do not visually overpower the historic building or substantially alter the site's proportion of constructed area to unbuilt area.

4) Design the addition so that the overall character of the historic building and the building site, including its topography and any significant site features, are preserved.

5) Minimize any grading or site disturbance during construction and limit the use of heavy construction equipment to prevent damage to significant site features and unknown archaeological resources.

6) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

7) Design new additions to be compatible in height, roof form, scale, massing, surface materials, detail, and proportion with the historic building.

   > *Keep the addition height lower and the width narrower than the original house. Set back side additions at least two feet from the front plane of the house.*

   > *Keep roof pitch similar to the original house, but proportionate to the size of the addition.*

8) Locate and size door and window openings in new additions so they are compatible in placement, orientation, spacing, proportion, size, and scale with those of the historic building.

9) Select doors and windows for new additions that are compatible in material, proportion, subdivision, pattern, detail, and finish with those of the historic building.

10) Select materials and finishes for new additions that are compatible in composition, texture, scale, pattern, module, detail, finish, and color with those of the historic building.

    > *Use traditional materials for foundations, walls, roofs, trim, windows, doors, and other decorative features of new additions.*

    > *Compatible contemporary materials may be acceptable if the materials convey the visual qualities of traditional materials and are of comparable quality and durability. Refer to the* Historic District Compatibility Matrix *in the appendices for more information.*

8) Design new additions to be compatible with but differentiated from the historic building. Design and construction of an addition should preserve clear visual delineation of the original building and its changes over time.

9) Minimize the damage to the historic building by constructing additions to be self-supporting, if possible. Attach additions to the historic building with care so that any loss of historic fabric is minimized.

13) Design and construct an addition so if removed in the future the basic form and character of the original building remain intact.

14) It is not appropriate to introduce an addition if it will require the loss of a character-defining building or site feature, such as a porch or healthy, mature tree.

DECKS

The contemporary version of the terrace or patio, a deck typically expands the living area into the backyard. Decks are generally constructed of wood and rise above the building's foundation to align with the first floor level of the house. Often, a set of steps connects the deck to the yard.

Considerations

While it is possible to discreetly add a deck to a historic building without compromising its architectural integrity, care must be taken in determining its location, scale, and design to ensure it does not visually overpower the building or site. Locating a deck on a rear elevation generally makes it less visible from the street while enhancing the sense of privacy for the homeowner. Insetting the deck at least six inches from either rear building corner further minimizes its visual impact and also avoids damage to exterior trimwork.

Further, it is important to design the deck so significant building features, such as a bays or porches, are not destroyed, and mature trees and other key site features are not lost. By constructing the deck to be structurally self-supporting, connections to the historic building and related damage to historic fabric can be minimized. In terms of scale, it is best to keep the size of the deck modest to avoid overpowering the building or site—its addition should not significantly change the proportion of open area to built-mass for the building site.

It is wise to construct decks of naturally decay-resistant wood, such as cypress or redwood, or pressure-treated lumber to increase their resistance to the elements. Likewise, painting or staining them will help protect them from the deteriorating effects of ultraviolet light and moisture. At the same time, the use of a compatible color of paint or stain will soften the impact of the deck addition as will the screening of the deck structure with foundation plantings or lattice panels.

Generally decks are high enough above ground level to require a railing for safety and to necessitate steps. Since the deck is a contemporary feature, it is not desirable to imitate original railings or steps of the historic building to make it appear historic. Rather, homeowners should select simple details that are compatible with the historic building in scale and proportion for the rails and steps.

As with any construction work in a historic district, care should be taken to minimize the impact of the construction activity on the site. Mature trees should be protected from damage and the use of heavy machinery that disturbs or compacts the soil should be avoided.

The rear deck at 327 Mitchell Street does not visually overpower the building and is not easily visible from the street.

The rear deck at 418 W. King Street is an example of an appropriate deck that is inset from the rear building corner.

The rear deck at 423 W. King Street is aligned with the house's first floor.

Deck Standards

1) Introduce decks inconspicuously in areas that are not easily visible from the street—usually on the rear elevation, inset from either rear corner. Locate the deck with care so that it does not damage or conceal significant historic features or details.

2) Minimize the visual impact of the deck by limiting its size and scale. It is not appropriate to introduce a deck if it will visually overpower the building or site or substantially alter the site's proportion of constructed area to unbuilt area.

3) Minimize the damage to the historic building by constructing decks to be self-supporting. Attach them to the historic building with care so that loss of historic fabric is minimized.

4) Align decks typically with the height of the building's first floor and screen the deck's structural framing with foundation plantings, lattice, or other compatible screening materials.

5) Design and detail decks and the related steps and railings so they are compatible with the scale, material, and proportions of the historic building. Refer to the Historic District Compatibility Matrix in the appendices to determine appropriate materials.

6) Paint or stain wood decks in colors that are compatible with the color of the historic building.

7) It is not appropriate to introduce a deck if it will require the loss of a character-defining building or site feature, such as a porch. Avoid the removal or damage of healthy, mature trees whenever possible.

8) During construction of a deck, protect significant site features, such as mature trees from damage by minimizing ground disturbance and limiting the use of heavy construction equipment.

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Section 6: Historic District Setting

SECTION TOPICS

Section 6 provides standards related to site design or the relationship between a historic building and its site elements. Site features, while incidental to the main building, do contribute to the overall character of a property. Collectively, buildings and site features along a street combine to create the streetscape. Traditional site features can include trees and plantings, fences and walls, driveways and walkways, and historic outbuildings. Contemporary site features, such as parking lots, site lighting, and mechanical equipment, should be considered carefully for their impacts on the historic streetscape. For detailed requirements on the site features discussed in this section, consult the Unified Development Ordinance.

SITE FEATURES AND PLANTINGS

The setting created by the plantings, topography, and constructed site features of the Hillsborough Historic District provides an essential context for its historic architecture warranting the ongoing preservation of that setting. Mature trees, gardens, hedges, fences, retaining walls, terraces, hills, streets, walkways, and vistas are all a part of that setting. Of course, plantings continue to grow and landscapes evolve and they cannot be maintained at a specific size and age like built site features. However, they can be maintained through routine pruning, fertilizing, and treatment for disease. Although grassy front yards with prolific foundation plantings have become the typical residential landscaping treatment in the historic district, yards in earlier times were more sparsely landscaped. In fact, dirt yards—which were swept rather than mowed—were fenced in to control livestock were more typical of Hillsborough's earliest residential properties.

Considerations

The protection of site features and plantings is essential in preserving the historic character of the district. Whenever a mature tree or hedge is removed—whether diseased, storm damaged, or healthy—the character of the district is diminished. Replacement in kind or with a like species is important unless there is other evidence presented or other factors present on the property that call for a different treatment.

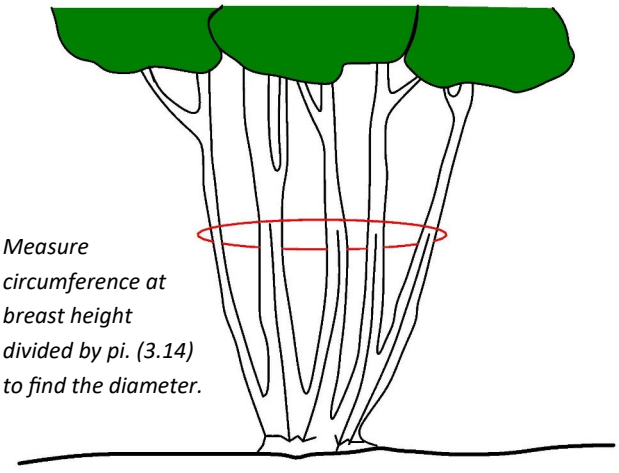
Removal of any healthy mature deciduous tree larger than 24 inches in diameter or any evergreen tree larger than 30 inches in diameter at 4 feet above the ground (breast height) requires a Certificate of Appropriateness to be issued by the Historic District Commission.

Removal of any diseased, deteriorated, or severely damaged deciduous tree larger than 24 inches in diameter or any evergreen tree larger than 30 inches in diameter at 4 feet above the ground (breast height) is considered an ordinary maintenance and repair and does not require a Certificate of Appropriateness if a letter is submitted to staff from an ISA-certified arborist to verify the need for removal.

Removal of trees with diameters smaller than these thresholds are considered ordinary maintenance and repair and do not require a certificate of appropriateness, as well as trees of any size determined by staff to be clearly dead, dying, or posing an imminent threat to public safety.

The trees at 112 N. Hassell Street visually enhance the property.

The hedges at 131 E. Queen Street define the entrance walkway.



Measure tree diameter—whether single trunk, multi-stemmed, or multi-trunk—using the aggregate circumference of all trunks or stems at breast height divided by pi. (3.14).

Site Features and Plantings Standards

1) Retain and preserve site features and plantings that contribute to the overall historic character of a district property or the district.

2) Retain and preserve the historic site features and plantings that relate the buildings to their settings; such as site topography, retaining walls, healthy mature trees, hedges, paths of circulation, and foundation plantings, where appropriate.

3) Maintain and protect functional and decorative built and landscape site features through appropriate maintenance as well as pruning of plants and trees. Prune or trim trees in a manner that preserves the existing tree canopy. It is not appropriate to radically change the shape of mature trees by "topping" them.

4) Repair the features, material surfaces, and details of deteriorated site features using repair methods appropriate to the specific material.

5) Replace in kind any portion of a built site feature that is damaged or deteriorated beyond repair. Match the original in design, material, dimension, configuration, detail, texture, and color. Retain as much original fabric as possible. Consider substituting compatible materials for the original only if it is not feasible to replace in kind.

6) If a built site feature is completely missing, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.

7) Replace significant site plantings—such as a mature tree, hedge, or foundation plantings—that are diseased or damaged with new plantings that are similar in species. Select replacement plantings that will create a similar appearance and size to the originals when they mature. It is not appropriate to remove a planting that contributes to the overall character of the historic district unless it is diseased or damaged.

8) Introduce new site features or plantings, if necessary, in traditional locations that do not compromise or diminish the overall historic character of the building, site, or district.

9) Protect significant site features, including mature trees and known archeological resources from damage during—or as a result of—construction with tree protection fencing and careful grading and land clearance practices.

10) Introduce contemporary site features—such as swimming pools, dumpsters, mechanical units, solar panels, storage buildings, playground equipment, and telecommunication equipment—only in locations that are not visible from the street to the maximum extent possible and where they do not compromise the historic character of the building, site, or district. Screen contemporary site features from public view with landscaping or appropriate fencing.

The swimming pool at 219 N. Churton Street is appropriately screened from view by wood fencing and a trellis.

FENCES AND WALLS

Fences and walls are important constructed features of the landscape that help give definition to building sites and green spaces. They serve both utilitarian and decorative functions. In Hillsborough, front yard fences are rare but when present are made of wood pickets, cast iron, or wrought iron. Post and rail and split rail fences have been used to accent property boundaries and garden spaces. Numerous rock or brick retaining walls have been used to maintain the integrity of the street plan despite Hillsborough's varied topography. Wood privacy fences and stone or brick walls have been used to enclose rear and rear side yards in the district.

Considerations

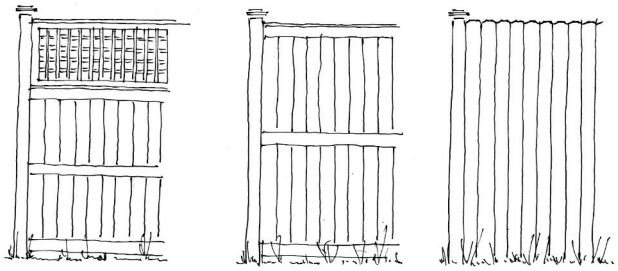
Ongoing maintenance and repair is essential to preserving existing fences and walls. The life span of both wood and iron fences can be extended if the bottom edge can be protected from ground moisture and if they are protected by a sound coat of paint. Stone or brick walls should be maintained and repaired following the standards for masonry in Section 4: Exterior Changes to Buildings. Retaining walls can begin to lean, crack, or settle if they are not properly supported and drained.

In the historic district, proposals for new fences or walls to enhance the site, improve security, or increase privacy are reviewed in terms of their location, material, dimension, and design. The compatibility of proposed materials, height, configuration, scale, detail, and finish with other fences and walls in the district is reviewed as is the proposed configuration for the specific site. Refer to the Historic District Compatibility Matrix in the appendices for more information on appropriate materials.

This historic wrought iron fence at 168 W. King Street contributes to the historic house and the overall character of the streetscape.

This low wood picket fence at 110 E. Queen Street is appropriate because it does not obscure views of the house from the street.

This retaining wall constructed of stone from the Duke quarry at 131 E. Queen Street is typical of those found throughout the historic district.



Examples of 6' privacy fences for rear or rear side yards.

Fences and Walls Standards

1) Retain and preserve fences and walls that contribute to the overall historic character of a district property including their functional and decorative features and details.

2) Retain and preserve materials that contribute to the overall historic character of fences and walls.

3) Maintain and protect the features, material surfaces, and details of fences and walls through appropriate methods. Protect wood and iron fences with a sound coat of paint or an opaque stain. For iron fences, remove loose paint and rust with a wire brush, prime immediately with an appropriate metal primer, and paint a traditional dark green, black, or brown.

4) Repair the features, material surfaces, and details of fences and walls using repair methods appropriate to the specific material.

5) Replace in kind any portion of a fence or wall that is damaged or deteriorated beyond repair. Match the original in design, material, dimension, configuration, detail, texture, and color. Retain as much original fabric as possible. Consider salvaging materials from a less prominent location for a more prominent location where possible. Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Refer to the Historic District Compatibility Matrix in the appendices for more information.

6) If a fence or wall is completely missing, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.

7) Site new fences or walls, if necessary, in locations that are compatible with the traditional relationship of fences or walls to district properties of similar architectural style and sites of similar size.

   > *It is not appropriate to locate new fences or walls in front yards.*

8) Design new fences or walls to be compatible in materials, height, configuration, scale, detail, and finish with other fences and walls in the district.

> *It is not appropriate to introduce vinyl or chain link fences or manufactured stone or exposed block walls.*

> *It is not appropriate to use solid privacy fences or fences that exceed four feet in height in front yards or side yards on corner lots where they obscure views of a building from the street.*

WALKWAYS, DRIVEWAYS, AND OFF-STREET PARKING

Circulation paths for pedestrians and automobiles help define the character of the Hillsborough Historic District. Stone or brick steps and concrete or brick walkways lead from the sidewalk to many front porches. Narrow driveways lead to parking behind or beside most homes. Driveways are surfaced in different materials including gravel, concrete runners, and asphalt.

Considerations

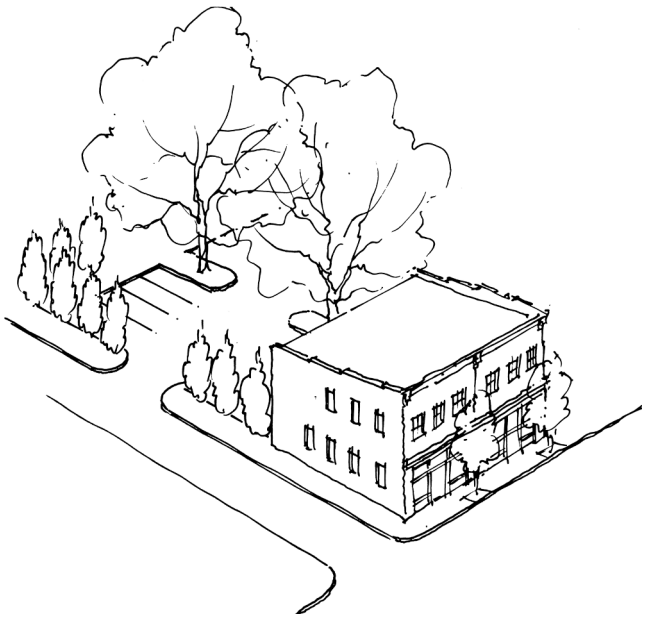
Regular maintenance and repair of deteriorated walkway and driveway surfaces helps preserve the historic character of the historic district. Proposals for new walkways, driveways, and curb cuts should be designed to enhance the existing neighborhood character and compliment other historic site features.

As a result of the growing need to accommodate more automobiles, off-street parking areas can have a significant impact on the residential areas of the historic district. When located as inconspicuously as possible and screened through the use of plantings and fences or walls, new parking areas can sometimes be successfully integrated into larger rear yards.

Existing trees should be protected whenever possible and new trees can diminish the impact of glare, heat, and noise. Planting islands or medians can reduce the visual impact of large paved areas.

Refer to the Historic District Compatibility Matrix in the appendices for more information on appropriate materials for walkways, driveways, and off-street parking areas.

The brick walkway at 108 S. Hillsborough Avenue is in keeping with the character of the house and the historic district.



Screening new off-street parking with perimeter plantings, fences, walls, or hedges and subdividing them with interior planting islands can help to reduce visual impact on adjacent properties.

Walkways, Driveways, and Off-Street Parking Standards

1) Retain and preserve walkways, driveways, and off-street parking areas that contribute to the overall historic character of a district property including their functional and decorative features and details.

2) Retain and preserve materials that contribute to the overall historic character of walkways, driveways, and off-street parking areas.

3) Maintain and protect the features, material surfaces, and details of walkways, driveways, and off-street parking areas through appropriate methods.

4) Repair the features, material surfaces, and details of walkways, driveways, and off-street parking areas using repair methods appropriate to the specific material.

5) Replace in kind any portion of a walkway, driveway, or off-street parking area that is damaged or deteriorated beyond repair. Match the original feature in design, material, dimension, configuration, detail, texture, and color. Retain as much original fabric as possible. Consider substituting compatible materials for the original only if it is not feasible to replace in kind. Refer to the Historic District Compatibility Matrix in the appendices for more information.

6) If a walkway, driveway, or off-street parking area is completely missing, replace it with a new feature that is based upon accurate documentation of the original or is a new design compatible in scale, material, and detail with the historic character of the building and district.

7) Site new walkways, driveways, and off-street parking areas, if necessary, in locations that are compatible with the traditional relationship of walkways, driveways, and off-street parking areas to district properties of similar architectural style and sites of similar size. In residential areas, it is not appropriate to site new off-street parking areas in locations that are visible from the street especially if the paving will abut the primary building or if the ratio of built or paved area to green space will be significantly altered.

8) Design new walkways, driveways, and off-street parking areas to be compatible in materials, scale, and configuration with the specific site, the building, and the district. Pave new parking areas with appropriate materials such as crushed stone, gravel, brick, or asphalt.

9) Design new walkways, driveways, and off-street parking areas so that the general topography of the site and significant site features are not altered, damaged, or lost. Protect significant site features, including mature trees and known archaeological resources from damage during—or as a result of—construction.

10) Screen new off-street parking areas in residential and commercial areas of the district from view and minimize their visual impact on adjacent properties through the use of perimeter plantings, fences, walls, or hedges.

11) Subdivide large parking areas with interior planting medians or islands to lessen their visual impact.

12) Site new parking pads away from the street right of way. It is not appropriate to site parking pads adjacent to a street right-of-way.

PUBLIC RIGHT-OF-WAY

The overall historic character of the Hillsborough Historic District is defined not only by the individual buildings and sites but also by the public areas that connect them. These public areas include the public parks, cemeteries, streets, streetlights, street and traffic signs, sidewalks, and planter strips between the sidewalk and the street. The Town of Hillsborough and, for some streets, the North Carolina Department of Transportation are responsible for the public right-of-way and its ongoing maintenance.

Considerations

Although the public right-of-way has evolved and changed over the years, much of its historic character remains. Mature street trees, concrete sidewalks, rubble stone retaining walls, and even the irregular topography of the streetscape are all examples of public right-of-way features that enhance the historic district. It is important that changes to the streetscape respect its historic character.

Beyond routine repairs and ongoing maintenance, new plantings, signage, benches, utility equipment, sidewalks, and other changes to the public right-of-way are reviewed by the HDC to assess their compatibility with the historic character of the district in terms of materials, location, design, scale, and color.

To minimize the introduction of street side post-style mailboxes within the district, the local postmaster reviews requests for continued house delivery of mail on a case-by-case basis.

The commercial streetscape along W. King Street features wide sidewalks and street furniture.

The residential streetscape along W. Queen Street is characterized by healthy, mature trees and open front yards.

The commercial streetscape along W. Churton Street features appropriately-trimmed trees forming a canopy along the sidewalk .

Public Right-of-Way Standards

1) Retain and preserve public right-of-way features that contribute to the overall historic character of the historic district including their functional and decorative features and details.

2) Retain and preserve materials that contribute to the overall historic character of the public right-of-way. Replace in kind any damaged or deteriorated historic features.

3) Trim or prune trees in the public right-of-way in a manner that preserves the existing tree canopy. It is not appropriate to dramatically change the shape of a tree through topping or excessive pruning. Replace damaged or diseased trees with trees of a similar species to preserve the appearance of the existing tree canopy.

4) Limit signage in the public right-of-way to signs necessary for traffic and pedestrian safety. Site and locate signs to minimize their impact on the historic character of the district.

5) Protect significant site features in the public right-of-way, including mature trees and known archaeological resources, from damage during—or as a result of—construction.

6) Introduce elements such as benches, mailboxes, trash receptacles, and newspaper racks in locations that minimize their impact on the historic character of the district. Select street furniture, such as benches, and street lights that are compatible with the historic district in terms of design, material, and scale.

7) Minimize the introduction of new utility poles, transformers, cables, and wires in the public right-of-way so that the historic character of the district is not compromised by a proliferation of these elements.

ARCHAEOLOGICAL FEATURES

The material evidence of any past human activity found below or partially below the ground is considered an archaeological resource. Given the broad time span of the Hillsborough Historic District, archaeological features can provide useful information about the history of the district and the lifestyles of the previous inhabitants. Arrowheads, old wells, cisterns, foundation stones, piers, walkways, privies, soil stratifications, and even buried rubbish piles can offer insight into the locations of earlier additions and outbuildings, fence lines, garden patterns, and pathways. The exposure of such archaeological features endangers them by exposing them to the elements, accelerating their deterioration. Therefore, protecting and preserving archaeological resources is best accomplished by leaving them undisturbed—in situ.

Considerations

Regrading a site, excavating for new construction, or even landscaping projects can uncover archaeological features as the ground is disturbed. For this reason, ground disturbance in the historic district should be minimized.

If a minor project, such as adding a drainage path or walkway, should reveal archaeological evidence, the property owner is encouraged to document the features through photographs before continuing with the work.

For large construction or excavation projects, the planning stage should include an archaeological review by a professional archaeologist to determine if the project will likely destroy significant archaeological resources.

The Office of State Archaeology in the North Carolina Division of Archives and History will provide this assistance to property owners.

Exploratory archaeological trenching at Ayr Mount in July 2000 revealed new information about earlier site features and accessory buildings.

Contact the NC Office of State Archaeology at 919/814-6550 for additional information and assistance.

Archaeological Features Standards

1) Retain and preserve known archaeological features that are significant to the site or the historic district.

2) Maintain and protect known archaeological features from damage during—or as a result of—construction or site work. It is not appropriate to use heavy equipment or machinery on district sites containing significant archaeological features.

3) Minimize grading, site disturbances, and other changes in terrain within the historic district to reduce the potential danger to known or unknown archaeological resources.

4) If a significant archaeological feature cannot be preserved in place, work with professional archaeologists using current archaeological methods to plan and execute any necessary investigation.

5) If archaeological resources are exposed during site work and cannot be preserved in place, record the archaeological evidence.

EXTERIOR LIGHTING

Much of the Hillsborough Historic District predates the introduction of electrical lighting. Even as late as the mid-twentieth century, exterior lighting in residential areas was quite minimal with occasional street lamps and simple porch or entry lights.

Considerations

Concerns with safety and security often lead to increased use of exterior lighting within the historic district. It is important when introducing porch, entry, or security lighting that adequate illumination is provided without detracting from the historic building or site. It is also important not to allow exterior lighting fixtures of one site to negatively impact adjacent properties.

The selective use of low-level lighting in key locations and the use of directional fixtures can prevent the over-illumination of individual properties and the district as a whole. Foot lights, recessed lighting, and lights on human-scale posts are all appropriate choices within the historic district. Supplemental site lighting should light the path or steps instead of the entire yard. The use of timers or motion sensors can also minimize the impact of exterior lighting and save energy.

The HDC reviews proposed new lighting to determine its compatibility in terms of orientation, location, height, scale, material, and configuration with the historic character of the building, site, and district.

Unobtrusive foot lights provide low-level lighting necessary for safety and security while having a minimal visual impact.

These simple lanterns are of an appropriate scale and placement for the courthouse at 106 E. Margaret Lane.

Exterior Lighting Standards

1) Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a district property including their functional and decorative features and details.

2) Retain and preserve materials, features, details, and finishes of historic lighting fixtures.

3) Repair the features, material surfaces, and details of historic lighting fixtures using repair methods appropriate to the specific material.

4) Replace deteriorated, damaged, or missing exterior lighting fixtures with new fixtures that are compatible in design, scale, material, finish, and detail with the historic character of the building and district.

5) Introduce new exterior lighting fixtures, if necessary, in traditional locations that do not compromise or diminish the overall historic character of the building, site, or district. Design the new lighting fixtures to be compatible in orientation, location, height, scale, material, and configuration with the historic character of the building, site, and district.

6) Introduce new low-level lighting and directional fixtures, if necessary, in residential areas of the district to ensure safety and security. Minimize their visual impact on the site by using discreet, unobtrusive fixtures—such as recessed lights, footlights, and lights on human-scale posts. Locate such fixtures with care to prevent site lighting from affecting adjacent properties.

   > *Consider using timers or motion sensors to minimize the impact of exterior lighting and save energy.*

   > *It is not appropriate to over-illuminate the facades or front yards of district houses or to introduce indiscriminate lighting. It is not appropriate to create a runway effect along front walkways by introducing multiple lights.*

7) It is not appropriate to introduce period lighting fixtures from an era earlier than the historic building in an attempt to create a false historic appearance.

SIGNAGE

Signs are vital for identifying buildings and businesses, providing essential information, and attracting customers. They can also provide a unique business identity and add visual interest if placed appropriately on the building. Historic signage that is incorporated into the architectural detail of commercial and institutional buildings contributes to their historic character and warrants preservation. Signage was often incorporated into the display windows or mid-cornices of historic storefronts or was added as a suspended signboard.

Considerations

New signage within the commercial area of the historic district should be consistent with traditional locations for signage and should be designed and located so it does not conceal historic architectural features. It is always important to consider the design of the sign, including materials, size, placement, and means of support or attachment. Screening or stenciling signage onto awnings or storefront window or doorway glass can often provide an inexpensive, effective, and compatible means for adding signage to commercial buildings.

In the residential areas of the district, it is equally important to incorporate signage without damaging or concealing significant architectural features and details. Often freestanding signs on low posts or bases adjacent to the front walkway or driveway can minimize their impact. Landscaping and directional low-level lighting can further enhance their effectiveness. Small plaques, historic markers, or wooden identification signs can usually be added near an entrance without compromising the historic building as well.

Distinctive signs or markers identifying historic properties are encouraged. Homeowners who wish to identify their property should take care to consider compatibility of new signs with existing residential signage.

Signs within the Hillsborough Historic District are subject to the local sign ordinance and shall meet all size requirements identified in the Unified Development Ordinance. Refer to the Historic District Compatibility Matrix and the Historic District Sign Materials Permitted by Sign Type Matrix in the appendices for information on permitted sign materials.

More Information

Preservation Brief No. 25
Signage

1. Wall Sign
2. Projecting Sign
3. Window Sign
4. Awning Sign
5. Window Sign

1. Suspended Sign
2. Monument Sign

The wall sign at 121 N. Churton Street is appropriately located within the frieze of the cornice.

Signage Standards

1) Retain and preserve historic signs that contribute to the overall historic character of a district property including their functional and decorative features and details.

2) Retain and preserve materials, features, details, and finishes that contribute to the overall historic character of signage.

3) Repair the features, material surfaces, and details of historic signage using repair methods appropriate to the specific material.

4) Replace deteriorated, damaged, or missing signage with new signage that is compatible in design, scale, material, finish, and detail with the historic character of the building and district.

5) Introduce new signage in traditional locations that do not compromise or diminish the overall historic character of the building, site, or district. Design the new signage to be compatible in orientation, location, height, scale, material, and configuration with the historic character of the building, site, and district.

6) Attach signs in a manner that will not damage or obscure architectural features. Locate signs on flat, unadorned areas, such as horizontal sign bands when available. Signs can also be located on vertical piers or display windows when sign bands are not present. Attach signs into mortar joints to avoid damage to masonry. Minimize the number of sign attachments to the buildings. Use hardware and supports of finished metal or wood to mount signs.

7) Limit the overall number and size of signs to avoid a cluttered appearance that competes with the historic character of the building.

8) Site new freestanding signage in residential areas of the district on low posts or bases that are compatible with the pedestrian scale of district. Mount small identification signs on building facades in locations that do not damage or conceal significant architectural features or details.

9) Fabricate new signage out of traditional materials, such as wood, stone, or non-printed metal, or apply lettering to glass or awning fabric. It is not appropriate to introduce signage in contemporary materials, such as plastics, synthetics, resins, vinyl/vinyl adhesive backings, or internally lit or flashing signs that are incompatible with the overall historic character of the historic district. Refer to the Historic District Compatibility Matrix and the Historic District Sign Materials Permitted by Sign Type Matrix in the appendices for information on permitted sign materials.

10) Remove business signage from buildings or awnings when a business permanently closes.

AWNINGS AND CANOPIES

Awnings became popular features on American storefronts in the 19th century. They were used as an efficient and cost effective means to block the sun and reduce heat gain prior to air conditioning. They also protected products in window displays from fading, shielded pedestrians on rainy days, and attracted customers with stripes and signage. Canvas, a tightly woven cotton fabric, was the main material used for historic awnings. Metal awning frames were usually sloped and could be fixed or retractable. Manufactured flat metal canopies made of aluminum also became popular storefront features in the mid-20th century and have achieved historic significance in many cases.

Considerations

Canvas, the most common traditional awning material, tends to stretch and fade and is susceptible to mildew and flammable materials. Newer materials, such as dyed acrylics and acrylic-coated poly-cotton blends, have been developed to resemble canvas in appearance and texture but offer greater strength and durability. Woven acrylics allow for light filtration, reduce heat gain, dry quickly, and include a UV inhibitor that reduces sunlight damage. In contrast to canvas, these newer materials also do not stretch or shrink making installation easier.

Awnings and canopies can increase energy efficiency by reducing heat transmission through storefront windows. In most cases, they are a visually appropriate means for reducing heat gain, glare, and cooling costs in the Hillsborough Historic District.

Refer to the Historic District Compatibility Matrix in the appendices for more information on appropriate awning materials.

The building at 120 W. King Street features an appropriate canopy.

The building at 126 W. King Street features an appropriate canopy.

More Information

Preservation Brief No. 44
Awnings

Awnings and Canopies Standards

1) Retain and preserve historic awnings and canopies that contribute to the overall historic character of a district property including their functional and decorative features and details.

2) Retain and preserve materials, features, details, and finishes that contribute to the overall historic character of awnings and canopies.

3) Maintain and protect the features, material surfaces, and details of awnings and canopies through appropriate methods, such as regular cleaning.

4) Repair the features, material surfaces, and details of historic awnings and canopies using repair methods appropriate to the specific material.

5) Replace deteriorated, damaged, or missing awnings and canopies with new awnings and canopies that are compatible in design, scale, material, finish, and detail with the historic character of the building and district.

6) Introduce new awnings and canopies, if necessary, in traditional locations that do not compromise or diminish the overall historic character of the building, site, or district. Design the new awnings and canopies to be compatible in orientation, location, height, scale, material, shape, and configuration with the historic character of the building, site, and district.

7) Attach new awnings or canopies in locations that do not damage or conceal character-defining architectural features or details.

   > *Size awnings to adequately fit commercial storefronts and window, door, or porch locations of residential buildings.*

   > *Locate awnings on the transom bar or below the storefront cornice, above the transom, for commercial buildings.*

   > *Proportion the awning to allow for ample sidewalk clearance and projection over the sidewalk.*

   > *Attach the frame and supports into mortar joints to minimize damage to masonry.*

8) Chose an appropriate awning shape, such as a standard sloped awning that is either fixed or retractable. Flat canopies may also be considered if they are in keeping with the overall architectural design of the building.

9) Fabricate new awnings out of traditional materials, such as canvas, metal, or a contemporary material similar to canvas is appearance in texture, such as acrylic or quality poly-cotton. It is not appropriate to introduce awnings in materials such as vinyl or fiberglass that are incompatible with the overall character of the historic district. Refer to the Historic District Compatibility Matrix in the appendices for more information.

10) Coordinate awning color with the overall building color scheme. It is not appropriate to use overly bright colors or complex patterns that are not compatible with the overall character of the historic district.

ART

The installation of artwork creates community focal points and can vitalize landscaped areas, pedestrian corridors, parks, and other public spaces. Art takes many forms. Art can be cast, carved, built, assembled, or painted. In addition to sculpture and murals, art may take a functional form such as landscaping, interpretative signage, or artistic amenities. By its presence alone art can challenge a community to heighten awareness and question assumptions.

Public art is any work of art or design that is created by an artist specifically to be sited in a space intended for public use or public viewing. It invites interaction with the surroundings and has the power to reflect or contribute to a community's character. Public art helps define the community's identity and reveal the unique nature of a specific neighborhood. Private art that is installed outdoors also affects the character of the historic district.

Considerations

The subject or meaning of a piece of art can be interpreted in many ways. Thus, review of public and private art installations within the Hillsborough Historic District are intended to be content-neutral. The COA review is meant to ensure that the location, mass and scale, materials, durability, and manner of installation of the art piece are compatible with the character of the district.

The HDC is not responsible for reviewing the content or subject matter of a piece of art. Artwork should be cared for and refurbished as required by the nature of the materials to maintain the appropriate appearance and safety of the piece. Artwork should also be installed in a manner that considers safety of the general public.

The mural at 226 S. Churton Street is located on a stuccoed building.

Public art at the Orange County Public Library.

Art Standards

1) Introduce artwork only in locations that do not compromise or diminish the character of the building, site, or district.

2) Introduce artwork only in locations that do not obstruct the view of historic structures or vistas.

3) Introduce artwork in locations that provide for safe pedestrian access and circulation.

4) Introduce wall-mounted art, such as murals, mosaics, or metal installations, only in locations that do not compromise or diminish the overall design or architectural rhythm or pattern of the building, site, or district. It is not appropriate to paint unpainted masonry surfaces that were not historically painted. Introduce new artwork on stucco, wood, or previously painted masonry surfaces on non-character-defining elevations.

5) Install artwork so that it does not conceal or result in the removal of character defining details or features.

6) Introduce artwork that has appropriate massing in relation to the building, site, or district. Scale artwork appropriately for the intended space.

7) Fabricate artwork from traditional materials including wood, stone, masonry, or metal and that are durable for exterior installation and compatible with the character of the building, site, or district. It is not appropriate to introduce artwork in contemporary materials, such as plastics and resins.

8) Introduce materials for associated pedestals that are typical of those found in the district, such as wood, stone, brick, or metal, unless the artwork itself suggests an alternate but compatible material.

9) Utilize methods of stabilization or attachment that are fully reversible and do not cause damage to historic buildings, sites, or materials.

10) Install accessories to the artwork such as signage, mounting hardware, or lighting so that they are unobtrusive and screened from view as much as possible and are constructed from compatible materials.

OUTDOOR DINING AREAS

Outdoor dining contributes to the vitality and success of Hillsborough's commercial area. The Town allows restaurants to use public sidewalks immediately adjacent to their establishment for outdoor dining if certain criteria are met. As outdoor dining areas are often located in front of buildings and are highly visible, furniture and other items placed along the street should positively contribute to the historic character of the Hillsborough Historic District.

Considerations

When planning outdoor dining spaces it is important to consider their visual appropriateness for the historic district, as well as the safety and flow of pedestrian traffic. It is critical to introduce outdoor dining areas in a sensitive manner that does not obstruct views of the historic building or its significant architectural features.

In addition to meeting the Outdoor Dining Standards, outdoor seating areas on pubic sidewalks within the Hillsborough Historic District must also meet all requirements identified in the Town's Code of Ordinances and obtain an outdoor seating permit.

The outdoor dining area at 101 N. Churton Street does not obstruct views of the historic building.

The outdoor dining area at 112 N. Churton Street is sited between two commercial buildings, allowing for safe pedestrian circulation along the public sidewalk.

Outdoor Dining Standards

1) Introduce outdoor dining areas only in locations that do not compromise or diminish the character of the building, site, or district.

2) Introduce outdoor dining areas in locations that provide for safe pedestrian access and circulation.

3) Introduce outdoor dining areas in a manner that does not obstruct the view of the historic building or its architectural features. Provide a minimum of 50 percent transparency to maintain the visibility of the historic building and its architectural features.

> *Avoid using planters, rope, or decorative fencing taller than four feet to delineate the limits of seating.*

> *Choose materials for permanent outdoor seating area furniture and fixtures (such as planters or decorative fencing) constructed of high quality materials such as wood, metal, concrete, or natural fibers.*

> *When using umbrellas to provide shade for outdoor seating areas, choose umbrellas made with natural woven fibers or UV-treated polyester on a high-quality metal pole and base.*

> *Coordinate umbrella color with the overall building color scheme. It is not appropriate to use overly bright colors or complex patterns that are not compatible with the overall character of the historic district.*

> *It is not appropriate for umbrella fabric to include signage, advertising, or lettering.*

> *Consider planters and live plant materials for outdoor eating areas to enhance the streetscape.*

> *Consider removing or storing outdoor seating area furniture and fixtures when not in use or out of season.*

PARKS AND PUBLIC SPACES

Parks and public spaces enhance the character of the Hillsborough Historic District and provide recreational and gathering spaces for the community. Cedar Walk, a 19th-century path bordered by a double row of cedar trees, is a significant, formally planned historic public space in the historic district. The Historic Orange County Courthouse is surrounded by public green space with concrete walks and public benches. Hillsborough Elementary School features athletic fields and a playground for students. The terraced front lawn and garden at the Burwell School, currently operated as a historic site, provide public green spaces for community events and programs.

The Burwell School provides public green spaces for community events and programs.

Considerations

The preservation of parks and public spaces entails conserving the historic features within the sites as well as historic landscaping. When planning new parks and public spaces it is crucial to consider the siting of the spaces within the historic district, the physical impacts on surrounding properties, and the visual impacts of the new spaces throughout the historic district. The development of historic public and green spaces with new construction should be avoided to retain the open character of these sites. Demolishing historic buildings to create new parks or public spaces should be avoided.

The Historic Orange County Courthouse is surrounded by public greenspace with concrete walks and pubic benches.

Parks and Public Spaces Standards

1) Retain and preserve the open character of historic parks and public spaces.

2) Retain and preserve decorative and functional features of historic parks and public spaces including gates, fences, walls, objects, plantings, and circulation paths.

3) Retain and preserve the historic relationship between constructed features and landscape features, including site topography, circulation patterns, retaining walls, and significant views and vistas. Follow the standards for site features and plantings where applicable.

4) Protect and maintain the masonry, metal, and wood elements of historic parks and public spaces through regular maintenance and repair using appropriate methods and treatments. Follow the standards for masonry, architectural metals, and wood where applicable.

5) Replace missing landscape features including trees and shrubbery based on documentary evidence.

6) Follow the standards for new construction when erecting new buildings and structures in historic parks and public spaces. Respect the historic site topography, circulation patterns, landscape features, and significant views and vistas.

CEMETERIES

Historic cemeteries provide Hillsborough with a physical record of the community's social and cultural history. There are two public cemeteries within the district, including Old Town Cemetery, one of the oldest graveyards in the state, and Margaret Lane Cemetery, a burial place for enslaved persons. The Old Town Cemetery features many headstones, obelisks, and monuments produced by prominent Virginia and South Carolina stonecutters of the 18th century, while most of the graves in the Margaret Lane Cemetery are unmarked and only five gravestones survive.

Regardless of their level of articulation or existing condition, both cemeteries represent a significant aspect of Hillsborough's history. Together, the landscape features, grave markers, monuments, boundary walls, fences, pathways, and other objects establish the character of the cemeteries as contributing resources to the Hillsborough Historic District. When planning for the preservation and maintenance of these historic cemeteries, the architectural, landscape, and archeological resources must be respected and carefully considered.

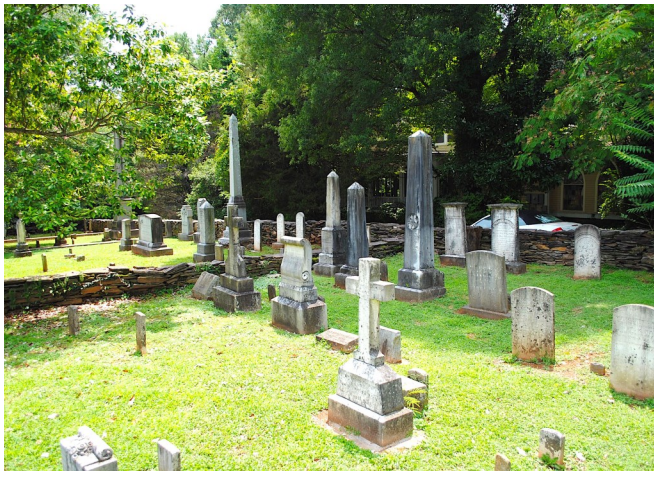
Considerations

The historic character of a cemetery is comprised of manmade features—such as the designed layout and definition of grave sites and circulation patterns as well as the grave markers—combined with the natural and planted landscape. The preservation of cemeteries through maintenance and repair is important as they are particularly vulnerable to weathering, neglect, vandalism, and development.

The setting of a historic cemetery, including its natural topography and vegetation, as well as designed landscaping, often has symbolic significance and is an important aspect of its historic character. The management of the natural and designed landscape, including mature trees, ornamental shrubs, and other vegetation is an important aspect of a successful cemetery preservation program. Mature trees, in particular, need to be properly maintained to avoid damage to gravestones, fences, and other cemetery features from fallen trees and branches during storms or periods of high winds. Overgrown vegetation can cultivate biological growth in wet, shaded environments which can accelerate deterioration of stone, iron, and wood objects.

Prior to beginning work in a cemetery, a comprehensive preservation team should be assembled consisting of material conservators (including craftsmen skilled in historic masonry and metals), landscape specialists (including architects/designers, horticulturalists, and arborists), civil engineers, and other relevant professionals. Depending on the nature of the work and the severity of the condition, preservation treatments should be undertaken by skilled specialists and trained volunteers under the direct supervision of the appropriate preservation professional or specialist.

Cemetery preservation should begin with a master plan that includes an initial assessment of the cemetery design, components, character, and condition as well as strategies for routine maintenance and long-term preservation. The initial assessment involves researching the historic planning and development of the cemetery as well as documenting graves, pathways, walls, fences, trees, shrubbery, and any other physical features through a comprehensive survey that also addresses their current condition. The maintenance strategy, which is key to a successful preservation program, should outline a schedule for annual inspections to assess conditions as well as annual and seasonal checklists for routine maintenance and repairs. Annual reports are useful in providing budgets and identifying funding strategies for the immediate and long-term preservation and maintenance of the cemetery.



The Old Town Cemetery features a variety of historic grave markers.

More Information

Preservation Brief No. 48
Preserving Grave Markers

Cemetery Standards

1) Identify and assess the condition of the manmade and natural components of a cemetery, including grave markers, monuments, statuary, gates, fences, walls, objects, plantings, and circulation paths.

2) Retain and preserve the historic relationship between constructed features and natural landscape features, including site topography, circulation patterns, retaining walls, and significant views and vistas.

3) Protect and maintain the constructed and natural components that contribute to the character of historic cemeteries through regular maintenance and repair using appropriate methods and treatments:

   > *Inspect the condition of cemetery features for evidence of moisture damage, corrosion, structural deterioration, soil settlement or erosion, overgrown vegetation, improper drainage, invasive plant species, unhealthy trees, and fungal or insect infestation.*

   > *Clean heavily soiled gravestones and monuments carefully using the gentlest means possible. Avoid solutions containing chlorine bleach and acidic cleaning solutions that can damage masonry. Avoid physically abrasive treatments like polishing, sandblasting, and pressure washing to clean gravestones and monuments.*

   > *Follow the standards for masonry, architectural metals, and wood where applicable.*

   > *Trim grass and other plantings around historic gravestones, markers, and monuments carefully and avoid using power mowers and weed trimmers to prevent damage.*

   > *Avoid using chemical-based pesticides, fertilizers, or herbicides in proximity to historic gravestones and markers.*

4) Repair damaged, broken or fallen gravestones or monuments only under the supervision of a qualified conservator. Replace areas that are missing or damaged in kind to match the existing material in composition, finish, detailing, color, and texture.

5) Replace gravestones that are missing or damaged beyond repair with new gravestones that are compatible in scale, materials, and details.

6) Replace missing landscape features, including trees and shrubbery, based on documentary evidence when possible.

7) Avoid ground-disturbing activities except for burials and installation of associated grave markers. Use professional archaeologists and modern archaeological methods to determine that no unmarked burials are present when more extensive ground disturbance is necessary.

8) Avoid reinscribing an existing, eroded gravestone or monument or attaching a new plaque to an existing gravestone or memorial. If desired, place a new inscribed plaque nearby on a new base.

9) Avoid relocating, rearranging, or removing gravestones or monuments whenever possible.

10) Install new gravestones and markers for new burials that are compatible in scale, materials, and details with the historic character of the cemetery.

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Section 7:
Relocation and Demolition

SECTION TOPICS

In a historic district, the cumulative value of all buildings is greater than the sum of its parts. Individual buildings, which may not be architecturally significant themselves, are valuable as they contribute to the collective aesthetic and architectural character of the district. Historic districts rely on continuity of the streetscape and cohesiveness to achieve this cumulative effect. Consequently, the loss of any contributing building in a district—whether by demolition or relocation—will diminish the physical integrity necessary to convey the district's architectural character and historic significance. Therefore, the demolition or relocation of contributing buildings in the historic district should be carefully considered before granting approval.

RELOCATION OF EXISTING BUILDINGS

The physical location of a building contributes to its architectural character. Physical location pertains to both a building's immediate site features, as well as its general setting of surrounding buildings and streetscape. Moving a historic building may result in a loss of integrity of context and setting, seriously compromising the significance of the relocated building. It also is a complicated, time-consuming, and expensive process that requires thorough investigation and evaluation.

However, moving a building within the historic district should be considered if it is the last alternative to demolition or if its site is part of a larger community revitalization plan and the relocation of the building will result in a more compatible setting.

Considerations

It is critical that a relocation be thoroughly planned and carefully executed to avoid damage to the historic building and to any significant site features along the route. Working with contractors experienced in successfully moving historic buildings will help avoid some of the potential problems. Protecting and securing the building during and after the move is essential. To preserve as much of the architectural and structural integrity of the building, every effort should be made to move the building intact—as a single unit. If the building is relocated within the historic district, the siting and all related site modifications must be approved by the Historic District Commission.

SCENARIOS FOR RELOCATION:

- The last alternative to demolition;
- As part of a larger community revitalization plan that will result in a more compatible setting for the building.

The Dickson House was moved in 1983 by the Preservation Fund of Hillsborough from the intersection of I-85 and Highway 86 to 150 E. King Street.

The ca. 1915 house at 515 N. Churton Street was threatened by demolition due to severe development pressure. The building was relocated to 210 S. Wake Street and reconstructed behind the owners' existing home as an ADU.

After it was relocated to its current site, the Dickson House was restored for use as a Visitor's Center.

Relocation Standards

1) Record the historic building in its original setting and document the existing site conditions through photographs prior to its relocation.

2) Protect the historic building during and after the move by taking the following steps:

   > *Thoroughly evaluate the structural condition of the building to determine if it is structurally sound enough to withstand the move,*

   > *Take all necessary precautions to prevent damage to the structure during the move,*

   > *Work with contractors who have experience in moving historic structures,*

   > *Protect and secure the building from damage due to vandalism or exposure to the elements.*

3) Protect significant site features at the original site, along the route of the move, and at the new site from damage during or after the move.

4) If the building is relocated within the historic district, select a new site that is compatible to the original site in visual character and that can provide a similar setting for the historic building in terms of setback and orientation to the street and spacing from other buildings. It is desirable to identify a site where the solar orientation of the building is similar.

5) If the building is relocated within the historic district, review the compatibility of its proposed siting with surrounding buildings according to the relevant design standards for New Construction.

6) If the building is relocated within the historic district, review related proposed site modifications according to the relevant design standards under Historic District Setting.

An appropriate method for relocating a historic structure.

DEMOLITION OF EXISTING BUILDINGS

The demolition of a building within the historic district without a Certificate of Appropriateness (COA) is a violation of the Unified Development Ordinance (UDO). Demolition of a building that contributes to the special character of the Hillsborough Historic District is an irreversible act that is strongly discouraged by the Historic District Commission (HDC). Statewide enabling legislation gives the HDC the authority to delay requests for demolition for up to one full year so full consideration can be given to alternatives to demolition. During the delay, the HDC and other interested parties will work with the property owners to identify viable alternatives to razing the building. Property owners are encouraged to work with the HDC and other interested parties to explore all viable alternatives to demolition.

Considerations

The HDC assesses the impact of the proposed demolition on adjacent properties as well as the whole historic district when reviewing a demolition request. When evaluating a demolition proposal, the HDC gives serious consideration to the building's significance to the district, alternatives to demolition, and the proposed use of the site.

When a request for demolition is submitted, the property owner must include a proposed site plan illustrating how the site will be modified following demolition. The property owner is also responsible for documenting the historic building to ensure a permanent record of the building survives. Such documentary photographs and drawings are retained in HDC records.

The severely deteriorated building above was demolished and a new house built on the site.

DEMOLITION CONSIDERATIONS:

- What is the threatened building's contribution to the historic district?
- Could the property be sold to someone whose needs it would meet?
- Could the building be adapted to meet the property owner's needs?
- Could the building be moved to another site?
- Will the proposed new use of the site compensate for the loss of the building?

Demolition Standards

1) Work with the Historic District Commission and other interested parties to seek viable alternatives to demolition.

2) Record the historic building in its original setting and document the existing site and building conditions through photographs and/or drawings prior to its demolition.

3) Salvage, or allow others to salvage, architectural materials and features that could be reused prior to demolition.

4) Submit a site plan illustrating the proposed post-demolition site treatment when requesting a COA for demolition.

5) Protect significant site features, including mature trees and known archaeological resources, from damage during—or as a result of—the demolition.

6) Promptly clear the site of all debris following demolition.

7) Implement the pre-approved site plan in a timely manner following the demolition.

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Appendices

APPENDICES LIST

RESOURCES FOR TECHNICAL INFORMATION

Local Resources

Hillsborough Historic District Commission
Town of Hillsborough Planning Department
P.O. Box 429
101 E. Orange Street
Hillsborough, NC 27278
Phone: 919/296-9473
Email: justin.snyder@hillsboroughnc.gov
Website: https://www.hillsboroughnc.gov/government/appointed-boards/historic-district-commission/

Alliance for Historic Hillsborough
150 East King Street
Hillsborough, NC 27278
Phone: 919/732-7741
Website: https://www.historichillsborough.org/

State Resources

North Carolina State Historic Preservation Office
Department of Natural and Cultural Resources
Office of Archives and History
109 E. Jones Street, 2nd Floor
Mail Service Center 4617
Raleigh, NC 27601
Phone: 919/814-6570
Website: https://www.ncdcr.gov/state-historic-preservation-office

To obtain information on the National Register program and historic structures, contact the Survey and Planning Branch at 919/814-6573.

To obtain technical restoration assistance and information on preservation tax credits, contact the Restoration Branch at 919/814-6588.

Preservation North Carolina
P.O. Box 27644
Raleigh, NC 27611-7644
Phone: 919/832-3652
Email: info@presnc.org

Website: https://www.presnc.org

National Resources

National Park Service
U.S. Department of the Interior
Technical Preservation Services
1849 C Street, NW
Mail Stop 7243
Washington, DC 20240
Main Phone: 202/513-7270
Email: NPS_TPS@nps.gov
Website: https://www.nps.gov/tps/index.htm

National Trust for Historic Preservation
The Watergate Office Building
2600 Virginia Avenue NW, Suite 1100
Washington, DC 20037
Phone: 202/588-6000
Website: https://savingplaces.org/

National Alliance of Preservation Commissions
P.O. Box 1011
Virginia Beach, VA 23451
Phone: 757/802-4141
Website: https://napcommissions.org/

Americans with Disabilities Act (ADA)
US Department of Justice
Civil Rights Division Disabilities Rights Section
950 Pennsylvania Avenue, NW
4CON, 9th Floor
Washington, DC 20530
ADA Information Line: 800/514-0301 (voice)
800/514-0383 (TTY)
ADA Home Page: https://www.ada.gov/index.html

SUGGESTED REFERENCES

National Park Service Publications

The National Park Service publishes Preservation Briefs on various topics related to preserving, rehabilitating, and restoring historic buildings. The publications help building owners recognize and resolve common issues prior to commencing work. The briefs can be found online on the Technical Preservation Services page of the National Park Service Website.

Bishir, Catherine W. *North Carolina Architecture*. Chapel Hill, NC: University of North Carolina Press, 1990.

Blumenson, John J. G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600- 1945.* Nashville, Tenn.: American Association for State and Local History, 1981.

Bullock, Orin M., Jr. *The Restoration Manual: An Illustrated Guide to the Preservation and Restoration of Old Buildings.* Norwalk: Silvermine Publishers, 1966. (721 Carnegie)

Faretti, Rudy J., and Joy Putnam. *Landscapes and Gardens for Historic Buildings*. Nashville, Tenn.: American Association for State and Local History, 1978.

Grimmer, Anne. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings.* Washington, D. C.: National Park Service, U.S. Department of the Interior, 2017.

Historic Preservation Foundation and National Park Service. *Caring for Your Historic House, New* York, NY: Harry N. Abrams, Inc., 1998.

McAlester, Virginia. *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*. Revised and expanded edition/second ed. Alfred A. Knopf, 2013.

Moss, Roger W. *Century of Color: Exterior Decoration for American Buildings—1820/1920.* Watkins Glen, NY: American Life Foundation, 1981.

Old House Journal. Old House Journal Magazine. https://www.oldhouseonline.com/

Phillips, Steven J. *Old-House Dictionary: An Illustrated Guide to American Domestic Architecture (1640- 1940)*. Washington, DC: Preservation Press, 1992.

Weaver, Martin E. *Conserving Buildings: Guide to Techniques and Materials.* New York, NY: John Wiley & Sons, Inc., 1993

GLOSSARY OF ARCHITECTURAL TERMS

Archaeological Resources: archaeological artifacts or features; objects made by people or materials altered by human activity; usually recovered from or found at a historic or prehistoric site.

Architectural Character: the overall appearance of the architecture of a building including its construction, form, and ornamentation.

Architectural Integrity: a measure of the authenticity of a property's architectural identity. For example, a building with high architectural integrity would not have been altered much over the years.

Architrave: the lowest member of an entablature; it is usually in the form of a beam that spans between columns on a porch.

Art Glass: decorative glass, also called leaded glass, that is composed of patterned and/or colored glass pieces arranged in a design.

Baluster: the uprights supporting a handrail.

Balustrade: the whole assembly of a railing system including the top rail, balusters, and the bottom rail along the edge of a balcony, porch, and steps.

Band Board: a flat piece of trim running horizontally in an exterior wall to denote a division in the wall plane or a change in level.

Bay: a vertical division of a building marked by window and door bays—such as the house is three bays wide (two windows and a door). Bays also refer to the spaces between columns on a porch.

Beveled Glass: glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

Boxed Eave: where the rafter tails are enclosed by a fascia and soffit.

Boxed Gutter: a gutter that is enclosed within a soffit or cornice trimwork and thus concealed from view.

Bracket: a small structural support located under eaves, balconies, or other overhangs. Frequently used for ornamentation rather than structural support.

Brickmold: window or door trim in a masonry building, usually 2 inches wide.

Building Element: any portion of the structure or decoration of a building.

Bulkhead: a low wall or panels below the display windows of a storefront. Common materials are wood and brick.

Capital: the uppermost part of a column or pilaster; it is often embellished with classical ornament, such as Doric or Ionic orders.

Carrara Glass: pigmented structural glass often added to "modernize" storefronts in the 1920s and 1930s.

Casement Window: a window that opens on hinges like a door.

Cast Iron: iron formed by casting in foundry molds.

Certificate of Appropriateness (COA): authorization from a local preservation review board (such as the Hillsborough Historic District Commission) to alter, move, or demolish a historic property or to construct a new building in a historic district.

Certified Local Government: a local government certified by the National Park Service to participate in the national framework of historic preservation programs administered by the State Historic Preservation Office.

Character Defining: architecturally refers to features or details of a building that are significant in defining its architectural or historic character.

Clapboard: long boards lapping (clapping) each other horizontally on a wooden frame building; sometimes referred to as weatherboard.

Column: a vertical element that supports a load, such as a porch, entablature, or arch.

Compatible: congruent, harmonious.

Conjectural Features: in a restoration or rehabilitation, refers to building elements or details that are based upon conjecture or speculation versus documentation.

Consolidating: to stabilize or repair a deteriorated building feature by infusing it with another material, such as injecting epoxy resins into rotten wood.

Contemporary Materials: materials associated with the present.

Context: all aspects of the larger environment of a historic building.

Coping: a protective cap or top of a brick wall or chimney, often of cast-concrete or stone; it protects the masonry below from water penetration.

Corbels/Corbelling: brickwork projecting successively more in each course to support or meet a structure above.

Corner Boards: a board that is used as trim on the external corner of a wood frame structure.

Crown Molding: projecting molding on the exterior of a building forming the top member of a roof cornice or a door or window frame.

Cornice: projecting, ornamental molding along the top of a wall, originally intended to extend the eaves of a roof beyond the outer wall surface.

Course: a layer of masonry units, such as brick or stone, running horizontally.

Cresting: decorative iron tracery or jigsaw work placed on the ridge of a roof.

Dentils: small closely spaced blocks projecting from a cornice.

Double-Hung: a window system, invented by the Dutch, where two sashes are “hung” from counterweighted pulleys in overlapping vertical sliding tracks. Prior to 1850, the upper sash was usually fixed.

Eave: the projecting overhang of a roof.

Ell: an extension of a house at right angles to the main structure.

Entablature: the beam member that is supported by the columns below and is horizontally divided into three subsections; the architrave first, then frieze, then cornice.

Etched Glass: the same as carved glass, which was used on doors and windows.

Extruded Metal: metals formed by pushing heated metal through an opening in a precision-made die, a process that can create an infinite variety of uniform precision products.

Façade: the front or principal exterior face of a building.

False Historic Appearance: an appearance that misrepresents the history of a building; such as applying architectural trimwork that predates the original building.

Fascia: a plain, wide horizontal band, supported by columns or posts.

Federal Style: an architectural style that flourished in the United States between 1780 and the 1830s based upon classical Roman architecture, typically symmetrical in design.

Fenestration: the arrangement of windows and doors in the façade of a building.

Ferrous: containing iron.

Finial: an ornament that terminates the point of a gable or spire.

Flashing: a thin layer of impervious material used in construction to prevent water penetration, especially between a roof and wall, within a roof valley, or around a chimney.

Form: the shape or configuration of a building or part of a building.

Frieze: the middle horizontal member of a classical entablature (above the architrave and below the cornice.

Gable: the vertical, triangular part of a building with a double sloping roof, from the cornice or eaves up to the ridge of the roof.

Gable L: the massing of a house having a roof with a projecting gable.

Gable Roof: a roof of two equal slopes joined to create a gable at each end.

Galvanic Action: a chemical reaction that occurs between two dissimilar metals causing corrosion of the more anodic metal.

Gambrel Roof: while it was first found in America in New England in about 1650, the gambrel roof was probably most popular in the early years of the twentieth century in the Dutch Colonial Revival house.

Georgian Style: a classical architectural style built by British settlers along the Atlantic coast from 1700- 1776, characterized by symmetrical elevations and plans with central entrances.

German Lap Siding: a type of wood lap siding that is more decorative with a groove that allows for a deeper shadow line.

Gingerbread: decorative elements of intricately turned or sawn wood applied to the exterior trim; especially popular during the Victorian era.

Glazing: another term for glass that is used in a window.

Greek Revival: mid-nineteenth century architectural style that was a revival of forms and ornament from ancient Greek architecture, characterized by low-pitched gable or hip roofs, pedimented gable ends, simple architrave bands at the eaves, and entries with Doric style columns and pediments.

Half Timbering: the term refers to the half of the timber frame that is exposed and infilled with plaster or stucco. Used originally in English and French medieval houses and minor public buildings. Popular here during the Tudor Revival period.

High Style: the ornately detailed version of a particular architectural style as opposed to a simpler or more informal version.

Hip, or Hipped, Roof: a roof formed by four sloping sides, instead of vertical ends, as well as a ridge line.

Historic Character: the form and detailing of the architectural materials and features that give a building or site its historical significance.

Historical Development: the chronological evolution of a building, site, or district over time.

In Kind: match the historic feature in design, dimension, pattern, configuration, detail, texture, and color. Refer to the Historic District Compatibility Matrix for appropriate replacement materials and features.

In Situ: in its original place or position.

Jack Arch: a flat or straight masonry arch over a window or door opening.

Joinery: the way in which two or more materials or pieces are joined.

Knee Brace: a diagonal brace set in the corner of a rectangular frame, typically found on Craftsman style houses.

Lap, or Lapped Siding: horizontal wood boards, laid so as to cover a portion of a similar board underneath and to be overlapped by similar one above.

Massing: the overall configuration or composition of the major volumes of a building.

Modillions: small bracket-shaped ornaments under a cornice.

Multi-light: having many lights or glass panes, as a window or door.

Mullion: a vertical member separating and supporting windows and doors.

Muntin: a bar or member supporting and separating panes of glass in a sash or door.

Novelty Siding: decorative horizontal, tongue-and-groove boards, molded to give a shadow line at the joint to simulate clapboard siding. Used extensively on Queen Anne houses, typically on the second floor, with the first floor have clapboard siding.

Original Fabric: materials that are original to the building rather than later replacements.

Palladian Window: a three-part window consisting of a taller center window, usually with an arched top, flanked by two shorter windows. Also known as a Venetian Window.

Parapet: a low wall along a roof, directly above an outer wall.

Patina: the surface corrosion, due to exposure to the atmosphere, that discolors copper or bronze elements to a green or brown color over time.

Pediment: a low-pitched decorative gable, typically triangular shaped; also found over doors and windows.

Pilaster: a shallow pier or rectangular column projecting only slightly from a wall, also called an engaged column.

Pillar: a square or rectangular upright support.

Pitch: the slope of a building element, such as a roof, in relation to the horizontal.

Porte Cochere (also called a Carriage Porch): from the French, for a vehicular entry (opening) into an enclosed, residential courtyard. It is the American predecessor to the carport: a carriage or horse port for sheltered arrival at a house. It is a covered entrance attached (port) to the side of the house over a driveway at the side door to protect those entering or leaving a vehicle.

Portico: a small, covered entrance to a building, consisting of a roof that is often topped with a pediment, and supported by columns.

Pressed Metal: sheet metal that is pressed into a raised design or pattern.

Proportion: architecturally refers to the ratio of width to height of an object. For example, a vertically proportioned window is taller that it is wide.

Quasi-judicial: refers to a commission, board, or other appointed body that is charged with hearing evidence, determining relevant facts, and then applying the law. Quasi-judicial procedures require sworn testimony.

Quoin: in masonry, accented stone or brick blocks used to accentuate the outer corners of a building.

Rafter Tails: the exposed ends of rafters that are visible along the eave; as opposed to a boxed eave.

Rake: trim that runs along the sloping sides of a gable roof.

Repoint: to remove old mortar from courses of masonry and replace it with new mortar.

Rolled Metal: metal bars or sheets that are shaped by passing heated metal through a series of rollers.

Sash: the framework in which panes of glass are set in a window or door.

Scale: architecturally refers to the size of construction elements or details in comparison to the size of a human being.

Setting: the physical environment encompassing a historic property.

Shed Roof: a roof that slopes in one direction.

Sidelight: a narrow window adjacent to a door or wider window, typically one of a pair of windows flanking an entrance door.

Site Plan: a scaled plan of a property site that locates buildings and other key features and often indicates changes in grade.

Soffit: the underside of a roof overhang.

Soldier Course: a course of bricks where the stretchers (long sides) of the bricks are set vertically.

Spatial Character: three-dimensional, visual character.

Spindlework: long thin pieces of wood that are shaped like a spindle, used in decorative banding in the Queen Anne style of architecture.

Surrounds: the framework and associated trim around a door or window.

Swags: classical ornamentation resembling evergreen branches hanging in a curve between two points.

Terneplate: sheet metal coated with terne metal (which is an alloy or lead containing up to 20 percent tin).

Topography: the shape of the surface of the ground.

Topping: refers to the practice of cutting off the top portion of a tree resulting in a disfigured tree crown.

Transom & Transom Bar: a glazed panel above a door or a storefront, sometimes hinged to be opened for ventilation. The transom bar is the horizontal bar that separates them and is used for support for the glass.

Traditional Materials: materials used in historic construction, such as wood, stone, masonry, and cast metals.

Tudor Arch: an arch created with four centers.

Turned wood: wooden elements such as spindles or balusters produced by a lathe.

Vergeboard (also called Bargeboard): a decorative board along the rake of a gable that conceals the rafters.

Vernacular: refers to architecture that is based upon traditional or regional forms and is not designed by an architect or someone with similar training.

Wrought Iron: iron that is rolled or hammered into shape, never melted.

ORDINARY MAINTENANCE AND REPAIR AND MINOR WORKS

No Certificate of Appropriateness Required

Certain actions of ordinary maintenance or of a temporary nature are exempted from obtaining a Certificate of Appropriateness. These actions are limited to the following items, and any proposal should still be submitted to staff for review to verify that the work proposed qualifies for this exemption:

I. Changes to Existing Building Exteriors

A. Masonry:

1. Clear coat treatment to brick on the exterior of a historic mill recognized as a local landmark, provided that the brick was formerly an interior wall and now requires treatment with clearcoat sealer to keep the softer brick from degrading.

B. Wood:

C. Architectural Materials:

D. Paint and Exterior Color:

1. Painting the same color as existing paint, including slight variations in shade of the same base color as determined by the Zoning Officer.

E. Exterior Walls:

1. Installation of house numbers and mailboxes affixed to a building in such a way to avoid damaging the exterior walls of a building.
2. Replacement or repair or natural building materials in kind with no change in shape or dimension.

F. Windows and Doors:

G. Roofs:

1. Replacement of roof or roofing material, if the shape, dimensions, and color are the same as those previously existing, including slight variations in materials and colors as determined by the Zoning Officer.
2. Alteration of existing flat roof coverings.
3. Installation/addition/removal of gutters and downspouts.

H. Porches, Entrances, and Balconies:

I. Accessibility and Life Safety Considerations:

J. Utilities and Energy Retrofit:

1. All window-mounted HVAC units.
2. Installation, alteration, or removal of antennae for public utilities that are regulated by the North Carolina Utilities Commission, and that do not change the appearance of the streetscape and are not visible from public rights-of-way and are screened from general public view.
3. Installation of satellite dishes, 20" or less in diameter, that are not attached to the front of the structure and not visible from the street.
4. Repair/replacement in kind of awnings or canopies made of fabric, metal, or canvas. Existing awnings or canopies made of synthetic materials, such as plastic or vinyl may not be replaced under this exempt work.
5. Removal of storm windows or storm doors.

K. Outbuildings and Garages:

L. Storefronts

II. New Construction and Additions

A. New Construction of Primary Buildings:

B. New Construction of Outbuildings and Garages:

C. Additions to Existing Buildings:

D. Decks:

III. Historic District Setting

A. Site Features and Plantings:

1. Play equipment (not exceeding 300 square feet in area), and tree houses or movable playhouses (not exceeding 100 square feet) when located in the backyard.
2. Movable outside furniture, such as deck boxes or patio furniture, except public facilities.
3. All minor landscaping which includes, but is not limited to, maintenance trimming, removal of unhealthy shrubs and perennials, garden accents, and creation of new landscaped areas.
4. Installation of post-mounted mailboxes on wood or metal posts that meet United States Postal Service requirements for size, location, and design and that do not exceed six feet in height above grade.
5. Installation or removal of gardens, planting beds, hedges, screen plantings, or shrubbery that are not historically significant as determined by staff.
6. Installation of hedges, foundation, or screen plantings that do not conceal architectural details or features on a historic structure.
7. Removal of any deciduous trees that are 24" DBH (diameter at breast height: 4 - 4.5' above ground) or smaller, or any evergreen trees that are smaller than 30" DBH, where a circumferential measurement of all trunks and stems of the same tree divided by pi (3.14) shall be used to calculate the diameter.
8. Removal of mature single, multi-stem, or multi-trunk deciduous trees 24" in diameter or larger or evergreen trees 30" in diameter or larger, using a circumferential measurement of all trunks or stems of the same tree divided by pi (3.14) to calculate the diameter at breast height (measured at 4-4.5 feet above the ground), that have been severely damaged due to extreme weather or need to be removed due to severe disease or deterioration of the tree. A letter from an ISA-certified arborist must be submitted to staff to verify the deterioration of the tree and its need for removal.
9. Removal of trees of any size if Town staff determines through field verification that the trees pose a clear and immediate threat to safety or are clearly dead or dying.

B. Fences and Walls:

1. Removal of synthetic fencing materials and chain link fencing.

C. Walkways, Driveways, and Off-Street Parking:

1. Minor alterations to existing private drives and public streets such as resurfacing or repair of existing driveway surfaces with in-kind materials.

D. Public Rights-of-Way:

1. Street, sidewalk and underground utility work which does not change the appearance of the streetscape. This includes but is not limited to the burial of overhead lines, replacement of water and sewer lines, replacement of sidewalks, and the replacement and/or installation of standard utility boxes and meters for gas, water, electricity, and the like, but shall not apply to wireless facilities or antennae. This exempt work does not apply to new or replacement utility poles or streetlights.

E. Archaeological Features:

F. Exterior Lighting:

G. Signage:

1. Temporary signs and flags listed as ordinary maintenance and repair in Section 6.18.5 of the Zoning Ordinance.
2. One residential occupant sign per lot not exceeding four square feet in area with the address, occupant's name, name of structure, and dates located in the front or side yard outside the public right-of-way. These signs must also be constructed of wood, painted or stained white, and may not exceed six feet in height.
3. Historical markers placed by the Historical Society or the State of North Carolina.

H. Art:

1. Installation of common seasonal decorations that are intended for temporary use and are not permanently affixed to a historic building or site.

IV. Relocation and Demolition

A. Relocation of Existing Buildings:

B. Demolition of Existing Buildings:

1. Demolition or removal of existing accessory structures, site features, or buildings that were built or erected illegally outside the period of significance without an approved Certificate of Appropriateness.

V. Changes to Existing Building Exteriors

A. Masonry:

1. Cleaning of masonry surfaces provided that the applicant demonstrates that there will be no change in design, material, dimension, pattern, detail, texture, and color of the masonry or mortar. Painting or staining brick requires Commission approval.

B. Wood:

1. Replacement of wood posts or columns that are not historically significant with wood posts or columns of a design and scale appropriate to the architecture of the house. Changes to or replacement of decorative exterior wood features on a historic building shall require Commission approval.

C. Architectural Metals:

1. Replacement or removal of non-historic or non-original architectural metal columns, posts, railings and other features with wood features consistent with the architectural style of the home. For properties within the period of significance, evidence that the metal feature to be replaced is not original to the structure must be provided before staff can approve replacement. Replacement or removal of original, historic architectural metal features requires Commission approval.

D. Paint and Exterior Color:

1. Painting of previously painted surfaces and unpainted cinderblock with traditional colors found in the district. When the request entails a new color combination for an entire structure, the main body and the trim shall be a traditional dark color/light color combination with no more than two additional accent colors to receive staff approval. Requests to paint a structure in a non- traditional color or color scheme, such as pinks, pastels, vivid colors, or more than three total colors shall require Commission approval if staff determines the color(s) or color combinations incompatible for the district.

E. Exterior Walls:

1. Removal of artificial siding when the original siding is a natural material and is to be replaced or repaired and painted or stained.

F. Windows and Doors:

1. Replacement of windows that are not historically significant, provided that the muntin configuration remains the same as the windows being replaced, unless evidence is produced showing the original muntin configuration was something different, in which case that original configuration shall be used. Replacement windows shall be constructed of either wood or aluminum-clad wood with true or simulated divided lights and with mullion and frame profiles that are the best approximation of the original windows.
2. Replacement of original, historically significant windows on historic structures if the replacement material is wood and the muntin configurations match exactly those of the windows being replaced. Replacements shall require Commission approval when the materials are to be something other than wood and/or replacement window muntin configurations do not match those of the original windows.
3. Replacement of doors that are not historically significant to a historic structure, which are designed to closely match the design of the door being replaced, unless evidence shows the original door design is different, in which case that configuration shall be used. Replacement front doors shall be constructed of solid wood, and replacement side or rear doors shall be wood, fiberglass-clad wood, fiberglass, or aluminum-clad wood. Replacement of historically significant doors shall require Commission approval.
4. Repair/replacement/installation of windows at historic mill properties recognized as local landmarks when the new windows are sized and configured to match the historic wood windows, typically double hung sash windows, and are aluminum frame with simulated divided lights and have mullion and frame profiles that are the best approximation of the historic windows.

G. Roofs:

1. Replacement of an asphalt shingle roof with standing seam or 5V metal roof in an appropriate color as determined by staff. Requests for Master Rib and other alternative metal roofing crimps or non-traditional colors shall require Commission approval.
2. Removal of non-historic rear elevation chimneys that are not visible from the front of the house and are not connected to an interior feature (such as a wood -burning stove or fireplace requiring ventilation through the chimney to be removed). Removal of functioning or historic chimneys, or chimneys on front or side elevations that would potentially alter the character of the building shall require Commission approval.
3. Repair or replacement in kind of missing portions of existing chimneys.

H. Porches, Entrances, and Balconies:

1. New steps, not to exceed seven risers, that are made of wood, brick, stone, or other natural materials and are located in front of a house or primary building and do not conceal a historic porch, entrance, or balcony.

2. New steps located behind the front line of a house or primary building made of brick, stone, wood, or other natural materials and do not conceal a historic porch, entrance, or balcony. Concrete is an acceptable material for steps for Landmark properties. Black steel steps are also an appropriate replacement material for side and rear egress staircases for multi-story commercial or multi-family buildings in the District.

3. Replacement of, alteration to, addition to, or removal of existing stairs and steps that are located behind the front line of the structure and are not historically significant. Natural materials shall be replaced in kind, and artificial materials shall be replaced with natural materials appropriate to the house or primary structure. Concrete is an acceptable material for steps for Landmark properties. Black steel steps are also an appropriate replacement material for side and rear egress staircases for multi-story commercial or multifamily buildings in the District.

I. Accessibility and Life Safety Considerations:

1. Installation/alteration/replacement of handrails on existing steps, porches, decks, and stairs. New or replacement railings shall be wood or metal only and shall be compatible in design, scale, finish, and material with the building to the greatest extent possible.

2. Removal of existing railings that are not historically significant to a structure as determined by staff and are not required for ADA accessibility.

3. Installation, alteration, or removal of black wrought iron guardrails not exceeding 48 inches in height that are required for non-residential buildings or sites to meet ADA requirements. Railing designs must match those installed by the Town along Churton Street and be approved by the Town Public Space Manager prior to being constructed. Any major deviation in design, material, or color from the Town's Churton Street railings and any height above 48” tall shall require Commission approval.

J. Utilities and Energy Retrofit:

1. Installation of foundation vents on side and rear only, soffit and roof vents, gable end vents, replacement of wood access doors, and installation of foundation access doors that cannot be easily seen from the street.

2. Installation of mechanical equipment, including, but not limited to such items as heating and air conditioning units or generators, that are screened from general public view (required setbacks must be met).

3. Reinstallation of above ground fuel tanks (propane, oil, etc.) for residential use when not located in the Number 1 fire district, not located in a front yard, and screened from general public view using a wood privacy fence and/or evergreen plantings. New installations of these tanks must also comply with all conditions of the NC State Building Code.

4. Installation or alteration of full-lite storm doors and storm windows made of wood or metal with clear glass windows. Aluminum storm doors are not permitted to be placed on structures that were constructed prior to 1945.

5. Commercial, full-lite storm doors made of wood or metal that do not conceal an existing storefront door and sit within the depth of the original door jamb. Storm doors that would conceal an existing storefront door or that would extend beyond the existing door jamb shall require Commission approval.

6. Installation or removal of awnings, canopies, and operable shutters matching the width of the windows, provided that materials are compatible with the district and do not obscure or conceal significant architectural features of a structure.

7. Installation/alteration/removal of low profile, photovoltaic, solar panels, skylights, ventilators, or mechanical equipment that are placed on roof slopes that are not visible from public right-of-way, screened from view of adjacent properties, or are located on non-character- defining elevations and do not compromise the architectural integrity of a building. Solar panels and mechanical equipment proposed to be located in a yard which fronts on a public or private street shall require Commission approval.

8. Installation/alteration/removal of communications equipment (excluding antennae that are exempt under the Ordinary Maintenance and Repair list) that are less than 6 feet in height and are placed on roof slopes or non-character-defining elevations that are screened from view of adjacent properties and the general public and are placed in locations that do not conceal or compromise the integrity of the architectural features of a structure. Requests to locate such equipment in a front yard or on a character-defining elevation of a building shall require Commission approval.

9. Installation of electric vehicle charging stations and related equipment in any existing or proposed driveway or off-street parking area and that are located behind the front line of the primary structure on site. Signage identifying the unit as a charging station may be painted onto the charging station itself or it shall meet the requirements of Section VII.G.6 below. No off-site signage is permitted, and all other on-site signage requires Commission approval.

K. Outbuildings and Garages:

1. Replacement of missing, damaged, or deteriorated residential garage doors with solid wood, steel, fiberglass, or aluminum garage doors that are appropriate in design, scale, and material to the existing garage building, and which do not have material overlays with false wood grain appearance that create a false representation of the underlying material.

2. Replacement of overhead doors on commercial, industrial, or institutional properties when the replacement materials are appropriate to the district and where the design, scale, and material are appropriate to the design of the building and the historic district as determined by staff.

L. Storefronts:

1. Removal of inappropriate or conjectural architectural features, such as faux facades or decorative door trim, that were added to a historic façade and which conceal the original architectural features of a historic commercial building. Removal of such features shall require either repair or restoration of the underlying, original features that they concealed. Photographic or expert proof shall be provided to staff to verify the original condition of the feature being restored or repaired.

VI. New Construction and Additions

A. New Construction of Primary Buildings:

1. All new primary building construction shall be reviewed and approved by the Commission.

B. New Construction of Outbuildings and Garages:

1. Construction of detached accessory buildings, excluding accessory dwellings, that are less than 144 square feet in area and are located in the rear of historic properties and are screened from the public right-of-way. The only approved material for the accessory building columns, siding, trim, fascia, railings, steps, and/or beams shall be wood, the doors and/or windows shall be wood or aluminum-clad wood only, and the roofing material shall be 5V or standing seam metal or asphalt shingles in a color matching the primary structure's roof as closely as possible. The peak of the accessory building roof shall not exceed 12 feet in height from ground level, and the location shall meet all applicable setbacks for the property.

C. Additions to Existing Buildings:

1. Conversion of existing decks that are less than 400 square feet in area to screened porches that are located in the rear of historic properties and are not visible or are screened from the public right-of-way. The only approved material for the screened porch columns, siding, trim, fascia, railings, steps, and/or beams shall be wood, and the screening shall be standard metal or fiberglass mesh screen, with wood or aluminum-clad wood doors and/or windows, and roofing material to be 5V or standing seam metal or asphalt shingles in a color matching the primary structure's roof as closely as possible. Finally, the peak of the screened porch roof shall not extend above the existing house. Any proposed design details or materials that do not meet these standards shall require Commission approval.

D. Decks:

1. Alteration/addition to/removal of existing decks that are less than 4 feet tall and are located behind the front line of the house. For additions to existing decks, the total combined square footage of the original deck with the addition shall not exceed 400 square feet. Decks shall not be visible from the street, or they shall be screened from view with evergreen plantings proportional in height to the height of the deck, including any railings, at the time of planting to provide adequate screening.
2. Construction of new decks made of wood that are less than 4 feet tall and are located behind the front line of the house and are less than 400 square feet. Decks shall not be visible from the street, or they shall be screened from view with evergreen plantings proportional in height to the height of the deck, including any railings, at the time of planting to provide adequate screening.

VII. Historic District Setting

A. Site Features and Plantings:

1. Construction of patios made of wood, natural stone, or brick that are located behind the front line of the structure and are smaller than 400 square feet for historic properties or 3000 square feet for historic mill properties recognized as local Landmarks. Patios shall be located and designed in a manner to retain as much of the existing site features, plantings, and topography as possible.
2. Removal of existing patios that are located behind the front line of the house and are less than 144 square feet if they are not visible from the street.
3. Alterations or additions to existing patios located behind the front line of a house or building, provided that the total square footage does not exceed 400 square feet and the materials match those existing as closely as possible in both color and composition.
4. A single metal flagpole not exceeding 25 feet in height from ground level, or a single flagpole base made of metal, concrete, stone, brick, or other natural materials and not to exceed 25 square feet in area.
5. Construction of “Little Free Libraries” in the front, side, or rear yard located outside of the public right-of-way and are painted or stained a single muted color, are constructed of wood or metal only, and are mounted on a single wood post painted or stained to match the color of the box, with total height not to exceed six feet from ground to top of the box and dimensions of the box not to exceed two feet in length, width, or height. The handles/knobs shall be made of wood or metal only and the front window shall be limited to plexiglass or a similar safety glass product. Roofing materials shall be limited to wood or metal. Any proposed deviation in design or materials from these standards requires a Certificate of Appropriateness.
6. Installation of wood or metal garden trellises or arbors not exceeding eight feet in height that are located behind the front line of the house.

7. Installation of temporary handicapped ramps constructed of wood. Such ramps must be removed when they are no longer necessary to ease the difficulties related to accessibility due to physical disability or limitations.

8. Installation/alteration/removal of temporary features that are necessary to ease difficulties associated with a medical condition.

9. Grading of a lot for stormwater control and soil stabilization, including adding swales, French drains, or other drainage features. Any proposed tree removal shall be submitted to staff for review as a part of the application, and any tree removal resulting from the grading work resulting in removal of healthy single, multi-stem or multi-trunk deciduous trees 25" diameter or larger at breast height or healthy evergreen trees over 30" DBH shall require Commission approval. A tree of similar size and species at maturity shall be replanted for each tree over 12" dBh permitted to be removed. Soil shall be seeded and/or replanted with native vegetation after the grading work is completed.

B. Fences and Walls:

1. Installation of fences located behind the front line of the structure that are made of wood or wood with welded wire and are picket, post and rail, or privacy in style. Privacy fences may be no taller than six feet, but garden enclosures may extend to seven feet only if the final foot is wire. Fences made of wood post and welded wire must include a top and bottom rail. Picket and post and rail fences may be no taller than four feet. Wood privacy fences five feet or less in height may have an additional one foot of square-patterned wood lattice on top, but the total fence height shall not exceed six feet measured from ground level. Split rail fences are not allowed under this minor works.

2. Removal or replacement of existing fences that are not historically significant, as determined by staff, and no taller than 6 feet. Replacement fences shall be wood or wood with welded wire meeting the design requirements in B.1. above. Replacement of existing non-historic fences with any other material besides wood or wood with welded wire requires full Commission approval.

3. Construction of new walls made of wood, natural stone, brick, parged masonry block with rowlock or basket weave brick cap, poured concrete wall with rowlock or basket weave brick cap, or masonry block faced and capped with brick that are no taller than 4 feet and are located behind the front line of the structure. Use of any other materials, including synthetic materials, for walls requires full Commission approval.

4. Removal or replacement of existing walls that are not historically significant, as determined by staff, and are no taller than 4 feet. Replacement walls shall be made of wood, natural stone, brick, parged masonry block with rowlock or basket weave brick cap, poured concrete wall with rowlock or basket weave brick cap, or masonry block faced and capped with brick. Use of any other materials, including synthetic materials, for replacement walls requires full Commission approval.

5. Pet enclosures of any non-opaque wood or metal fencing material that are not attached to the house, enclose less than 25% of the lot, and are located behind the rear line of the house.

C. Walkways, Driveways, and Off-Street Parking

1. New or replacement natural stone, gravel, concrete, asphalt, or brick walkways. For replacement of historic stone or brick walkways, the original materials must be repaired and/or replaced in kind. Existing dirt or gravel walkways may be replaced with concrete, brick, natural stone or asphalt paving, provided the width does not exceed five feet on historic properties. For Landmark properties, new or replacement sidewalks may not exceed eight feet in width without Commission approval.
2. Replacement of existing dirt, crushed stone, gravel, concrete, brick, asphalt, or natural stone driveways and off-street parking areas with concrete, brick, asphalt, or natural stone. The use of other natural or synthetic materials as replacement surface materials requires Commission approval.
3. Minor alterations to existing private drives and public streets such as maintenance grading or re-alignment existing impervious driveway surfaces.

D. Public Rights-of-Way

1. Removal, replacement, and installation of streetscape amenities proposed by the Town of Hillsborough Public Space Division including but not limited to street furniture, bus shelters, planters, signage, waste receptacles, benches, bicycle racks, pavers, and railings that are very similar or identical in design to amenities previously approved by the HDC and are located on Town property or within public rights-of-way.
2. Installation, alteration, or removal of affixed commercial street furniture with screening demarcations that are a) between 3 and 4 feet tall, b) made of wood, stone, concrete, brick, glass and/or metal, and c) meet all Town Code requirements. All design proposals shall include a full- color, scaled architectural elevation of the front of the building showing the proposed seating areas with the designs as they will look from the street at grade once constructed. Each proposed demarcation design must provide a minimum of 50% transparency to maintain the visibility of the building, and the subtle use of greenery in addition to any hardscaping is encouraged to enhance the streetscape. Any proposal not meeting these standards shall require Commission approval.
3. Installation of new or replacement utility poles and street lights in the public right-of-way. The poles shall be either wood or metal, and the maximum height above grade including the light fixtures shall not exceed 25 feet. Any proposed utility pole height exceeding 25 feet shall require Commission approval.

E. Archaeological Features:

1. Any proposed change to, disturbance of, or removal of archaeological features shall require Commission review and approval.

F. Exterior Lighting:

1. Installation, alteration, or removal of exterior commercial light fixtures, including security and egress lighting required by building or fire code, that are made of metal hung in traditional locations that do not compromise the architectural integrity of a building. The design and location of all lighting proposed shall be submitted to and approved by staff prior to approval for installation and shall meet all regulations in Section 6.11 of the Unified Development Ordinance.
2. Installation, alteration, or removal of exterior residential light fixtures that are made of wood or metal and hung in traditional locations that do not compromise the architectural integrity of a building. The design and location of all lighting proposed shall be submitted to and approved by staff prior to approval for installation.
3. Installation of metal light fixtures on painted or stained wood or metal poles on private property that are installed in traditional locations for the district and do not exceed eight feet in height measured at ground level. This is not intended to apply to lights installed within the public right-of-way.

G. Signage:

1. Commercial projecting and hanging wall signage of painted solid wood, or compatible painted or printed non-wood materials as shown on the Historic District Compatibility Matrix that also comply with the requirements of the Unified Development Ordinance regarding size and location and are a minimum of 0.10" thick. Signs must be installed in traditional locations in such a way as to not damage or conceal architectural features or details on a historic building or property. All hanging or projecting signs must be hung either parallel or perpendicular to the building face.
2. Installation of campus, suite, tenant, or wayfinding signage that complies with the requirements of the Unified Development Ordinance and is made only from painted solid wood or from compatible non-wood materials as shown on the Historic District Compatibility Matrix and are a minimum of 0.10" thick. Signs must be installed in traditional locations in such a way as to not damage or conceal architectural features or details on a historic building or property. All hanging or projecting signs of this type must be hung either parallel or perpendicular to the building face.
3. Wall signage mounted flush against a building façade and installed in traditional locations in such a way as to not damage or conceal architectural features or details on historic structures that are made of painted, torched, or sandblasted solid wood or using only compatible non-wood materials as shown on the Historic District Compatibility Matrix. Signage shall comply with the requirements of the Unified Development Ordinance regarding size and location and must be a minimum of 0.10" thick.

4. Installation of new freestanding signs meeting the size and location requirements in Section 6.18 of the Unified Development Ordinance. Signs shall either be made of painted, torched, or sandblasted solid wood or durable non-printed metal construction with a minimum 0.10" thickness (or its gauge or metric equivalent) and suspended between two posts, poles, or columns of equal height or hanging from a single post or pole. Monument signs shall only be permitted to be installed above a monument base without side posts or columns with Commission approval. Posts, when used, shall be solid wood, painted white. Poles, when used, shall be only steel or wrought iron and painted black or white only. Columns, when used, shall be constructed of stucco; unpainted solid brick; natural solid stone; stained, painted, or natural solid wood, or a combination of no more than two of the preceding materials as approved by staff. Hollow core columns and veneers shall not be permitted for brick, wood, or stone columns. Final colors chosen for stains or paints are to be submitted to staff for approval along with the minor works application for the sign. No plastic, vinyl, plywood, composite materials, or other incompatible or synthetic materials (including Dibond, Alumicore, Alumalite, etc.) shall be permitted for any portion of the sign, nor shall any printed metal construction be permitted for this type of signage. Any deviations in design or materials from these standards shall require Commission approval.

5. Durable commercial signage made of solid painted wood or from compatible non-wood materials as shown on the Historic District Compatibility Matrix that are a minimum of 0.10" thick and are mounted flat to the face of an existing wood or metal non-historic freestanding commercial sign. Because the existing sign will become the sign backing material under this provision, the height and width of the proposed durable printed metal sign to be used shall match exactly the dimensions of the existing underlying sign face unless otherwise prohibited by the Unified Development Ordinance.

6. Printed metal signs not exceeding 4 square feet in area mounted on metal U-channel posts not exceeding 6 feet in height that are exempt under Sections 6.18.4.2 and 6.18.4.7 to be erected on private property for safety, wayfinding, or to restrict unauthorized use of or access to private property. Staff must approve the location and orientation of the signs, which must be located behind the right-of-way line entirely on private property, and oriented so as to not be confused with public signage.

7. Individually-cut and mounted vinyl letters or logos with absolutely no background material, whether clear or otherwise, that are mounted only to the interior of front-facing window or door glass on commercial buildings and are visible from the public right-of-way or pedestrian areas in the historic district.

8. Installation of a sandwich board sign only displayed during open hours of business, that is of A-frame construction has a maximum of six square feet per side, does not exceed four feet in height, and has a wood or metal frame that is elevated by the use of feet or legs. No plastic, vinyl, or other incompatible materials shall be permitted for the facing of the sign; however, a chalkboard face is permitted.

9. Installation of a temporary, single-sided solid painted wood or metal-framed sign for businesses which have permitted outdoor seating in the public right-of-way. The sign shall be hung from the approved barrier installed to separate the outdoor seating from the clear pedestrian path using either metal hooks or hangers, and the sign must meet all of the requirements in Section 6.18.6.1 for both size and materials and must receive the same permits as a sandwich board. Materials not shown as compatible in the Historic District Compatibility Matrix shall not be permitted for any portion of the sign; however, a chalkboard face is permitted. Signage must have a minimum 0.10" thickness (or its gauge or metric equivalent) and shall be removed at close of business each day and may not be illuminated in any way.

H. Art:

1. Installation/alteration of artwork that is not permanently-affixed to a building or site. This minor work item is not intended to apply to common and seasonal decorations and garden accents, which are exempt from review.

VIII. Relocation and Demolition

A. Relocation of Existing Buildings:

1. Relocation of existing accessory structures that do not fall within the period of historic significance from a side or rear yard location to a different side or rear yard location on the same property. Structures proposed to be relocated shall be less than 144 square feet in area and shall require zoning approval. Structures proposed to be relocated that do not meet these criteria shall require Commission approval.

B. Demolition of Existing Buildings:

1. Demolition of existing accessory structures, building features, or buildings that are not architecturally or historically significant and are less than 144 square feet in area for a district property or 1,500 square feet in area for historic mill properties recognized as local Landmarks. Demolition of primary buildings or those not meeting these criteria require Commission approval.

2. the character or setting of a building or site, do not meet intent of the Design Guidelines, or are of a precedent-setting nature in the District.

IX. Existing Certificates of Appropriateness

A. Changes to Approved Certificates of Appropriateness:

1. Changes to previously-approved Certificates of Appropriateness deemed by staff not to be substantial.

2. Exterior changes to buildings or sites within the historic district or on local landmark properties that are deemed by staff to clearly be minor in nature, such as slight variations on existing minor works and other types of minor exterior changes, including items such as replacement of synthetic materials on building features when replaced with wood or metal in the same configuration as the feature being replaced, and other items for which there have historically been consistent, recurring approval by the Historic District Commission. Staff will refer minor work proposals to the Historic District Commission for review if the changes proposed involve alterations, additions, or removal of features that will, in staff's determination based on the Design Guidelines, significantly alter the character or setting of a building or site, do not meet intent of the Design Guidelines, or are of a precedent-setting nature in the District.

B. Renewal of Approved Certificates of Appropriateness

1. Renewal of expired Certificates of Appropriateness provided there are no changes from the originally-approved plans and no substantial changes in any applicable regulations or in the surrounding built environment in the last 12 months that would affect the original approval.

HISTORIC DISTRICT COMPATIBILITY MATRIX

DISCLAIMER Compatibility and appropriateness is determined based on this chart and the Design Standards as adopted. This chart offers guidance for materials selections based on historic rulings by the Historic District Commission and the standards listed in the Design Standards. Those materials listed below as incompatible will not be approved by the Commission. Items listed below as "case-by-case" may be approved if determined to be appropriate based on sworn testimony of applicants and Commission deliberation. For any proposed materials not listed below, a material sample shall be submitted to the HDC for review as part of a COA application.

KEY	✓ match existing/ original	✓ C and I only	Case-by-Case	X	X if visible
compatible	compatible if new material matches existing or original material	compatible for commercial and institutional buildings only	may be allowed as a new or replacement material, but is determined on a case-by-case basis	always incompatible	incompatible if visible from street

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Siding	Wood		✓ match existing/original	✓	✓	
	Brick		✓ match existing/original	✓	✓	Existing brick is difficult to match and one must also be careful to match the mortar.
	Natural Stone		✓ match existing/original	✓	✓	
	Fiber Cement	James Hardie, Nichiha, Plycem	Case-by-Case	✓	✓	Fiber cement is a mixture of wood fibers, sand, and cement. HardiePlank is the most widely recognized product. Fiber cement siding has only been approved in the district with the smooth side facing outward.
	Stucco		Case-by-Case	✓ match existing/original	✓	
	EIFS/Synthetic Stucco		X	X	X	
	Ply or Wood Composite Lap Products		X	X	X	
	Engineered Wood	LP SmartSide	Case-by-Case	✓	✓	Preferred for use in accessory buildings over primary buildings.
	T1-11		X	X	X	
	Cast Stone		✓ C and I only	✓ C and I only	✓ C and I only	
	Concrete Block		X	X	X	cinderblock
	Aluminum		X	X	X	
	Vinyl		X	X	X	
	Masonite		X	X	X	May be replaced with fiber cement hung smooth side out or wood siding if the reveal matches the original.
	Asbestos Shingle		X	X	X	Asbestos shingles were a common siding material from the 1920s through the 1980s when the use of asbestos in building materials was outlawed by the EPA.
	Corrugated Steel		X	✓	✓	
Exterior Trim	Wood		✓	✓	✓	
	Fiber Cement	James Hardie, Nichiha, Plycem	✓	✓	✓	
	Composite and Engineered Wood	MiraTEC	✓	✓	✓	Typically wood bonded with glue.
	Aluminum		X	X	X	Case-by-Case only as a reveal.
	Vinyl		X	X	X	
	PVC	Azek	X	✓	✓	PVC trim expands and contracts at a much greater rate than wood, so care should be taken during installation to accommodate this movement and prevent unsightly gaps or bulges in the material.

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Roofing	Asphalt Shingle - 3 Tab	GAF, Owens Corning, Certainteed, Tamko	✓ match existing/original	✓ match existing/original	✓	3-tab asphalt shingles are flat, square edge shingles with three tabs on each shingle. They often carry a shorter warranty than more expensive architectural shingles.
	Asphalt Shingle - Architectural	GAF, Owens Corning, Certainteed, Tamko	✓ match existing/original	✓ match existing/original	✓	Architectural shingles are much thicker and longer lasting than 3-tab shingles and come in a wide variety of colors and patterns. Often referred to as laminate shingles.
	Wood Shingle		✓ match existing/original	✓	✓	Made of naturally durable woods like cedar, wood shingles are available as shingles (regular dimensions) or shakes (rougher with inconsistent dimensions and thicknesses). Wood shingle roofs are found on Colonial, Shingle-style, and Arts and Crafts buildings.
	Metal Shingle		✓ match existing/original	✓ match existing/original	✓	Increasingly rare, metal shingle roofs are commonly found on Victorian houses and bungalows.
	Slate Shingle		✓ match existing/original	✓ match existing/original	✓	One of the most durable roofing materials available, slate is extremely expensive and requires stout roof framing to support its substantial weight. Match original if possible.
	Standing Seam Metal	Union Corrugating, Fabral, McElroy, Pac-Clad	✓ match existing/original	✓	✓	Standing seam panels are available painted or galvanized. The panels are attached with hidden clips. Striations between crimps are not permitted.
	5V metal		✓ match existing/original	✓ match existing/original	✓	Striations between crimp is not allowed. 5V panels are used as a less expensive alternative to standing seam metal. 5V roofs are attached with exposed fasteners.
	MasterRib		X	Case-by-Case	X	
	Corrugated Metal		X	Case-by-Case	Case-by-Case	
	Tesla Roofing	Tesla	Case-by-Case	✓	✓	
	Copper Metal		✓ match existing/original	✓ match existing/original	✓	Copper roofs are formed as standing seam panels or as flat, seamed and soldered panels on low slope roofs.
	Clay Tile		✓ match existing/original	✓ match existing/original	✓ C and I only	Clay tiles are durable and long-lasting, but their use is typically limited to Spanish Colonial style architecture.
	Single Ply Membrane (TPO, EPDM)		✓ match existing/original	✓ match existing/original	✓ C and I only	Membrane roofs are most often used on flat roof commercial and institutional buildings, and are typically either white or black. *OK on residential flat roofs if not visible.

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Chimneys	Brick		✓ match existing/original	✓	✓	
	Natural Stone		✓ match existing/original	✓	✓	
	Stucco		Case-by-Case	✓ match existing/original	✓	
	Stainless Steel		Case-by-Case	Case-by-Case	X if visible	Incompatible typically if visible from the right of way or proposed on character-defining elevations.
	Wood/Composite Siding		X	X	X	
Foundations	Brick		✓ match existing/original	✓	✓	Brick may only be painted or stained if new construction on a new building or if repainting previously-painted or stained brick surface. It is not permitted to paint or stain previously unpainted or unstained brick surfaces.
	Brick Piers		✓ match existing/original	✓ match existing/original	✓	Brick may only be painted or stained if new construction on a new building or if repainting previously-painted or stained brick surface. It is not permitted to paint or stain previously unpainted or unstained brick surfaces.
	Natural Stone		✓ match existing/original	✓ match existing/original	✓	
	Stone Piers		✓ match existing/original	✓ match existing/original	✓	
	Concrete		✓ match existing/original	✓ match existing/original	✓	
	Concrete Block (CMU)		✓ match existing/original	✓ match existing/original	✓	
	Stucco		✓ match existing/original	✓ match existing/original	✓	
Windows	Wood		✓ match existing/original	✓	✓	
	Aluminum Storefront		✓ C and I only	✓ C and I only	✓ C and I only	
	Aluminum-Clad Wood		✓ match existing/original	✓	✓	
	Fiberglass Clad Wood		X	✓	✓	
	Fiberglass		X	✓	✓	
	Vinyl		X	X	X	
	Vinyl-Clad Wood		X	X	X	
	Steel		✓ match existing/original	✓ match existing/original	✓ C and I only	
	MDO Veneers	Simpson Waterbarrier	X	X	X	
	Composite or Engineered Wood	Fibrex, CompositWood	Case-by-Case	Case-by-Case	Case-by-Case	Wood/plastic polymer hybrid. Must be smooth side out if permitted.
	Glass Block		Case-by-Case	Case-by-Case	Case-by-Case	

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Window and Door Glass Applications	True/Full Divided Lights (TDL)		✓ match existing/original	✓	✓	TDLs have actual muntins and mullions separating individual panes of glass.
	Simulated Divided Lights (SDL)		✓ match existing/original	✓	✓	Grilles are permanently affixed to the exterior and interior of the glass and typically at least 7/8" deep. Should have a spacer bar installed between panes as well.
	Permanent Grilles Between Glass (GBG)		X	X	X	
	Snap-In External Grilles		X	X	X	
	Flat Applied Muntins		X	X	X	A thin strip of plastic or other materials adhered to the outside of glass.
	Removable Grilles Between Glass		X	X	X	
	Mirrored or Reflective Glass		X	X	X	The reflective coating is applied just like hard-coat Low-E through spraying (Pyrolitic process) during the float glass manufacturing process.
	Etching and Frosting	Obscured, Reed, Gluechip	Case-by-Case	Case-by-Case	Case-by-Case	
	Tinting		Case-by-Case	Case-by-Case	Case-by-Case	Tinting may not be opaque if allowed.
	Laminated or Tempered		✓	✓	✓	Produces highly desirable conditions of induced stress which result in additional strength, resistance to thermal stress, and impact resistance.
	Low-E		✓	✓	✓	Coated with microscopically-thin, optically transparent layers of silver sandwiched between layers of antireflective metal oxide coatings.
	Patterned	Rain Glass	Case-by-Case	Case-by-Case	Case-by-Case	
	Stained Glass or Leaded Glass		✓	✓	✓	Typically found in churches, where plexiglass is placed over top of stained glass to protect the window.
Window Pane Materials	Glass		✓ match existing/original	✓	✓	
	Plexiglass		X	Case-by-Case	Case-by-Case	Acrylic-based product. Typically only permitted for use in solar panels or skylights, not as an actual window pane.
	Polycarbonate	Lexan	X	Case-by-Case	Case-by-Case	Polymerized plastic. Typically only permitted for use in solar panels or skylights, not as an actual window pane.
	Plastic		X	X	X	
Shutters* (*size of shutters must fully cover window openings when closed)	Wood		✓ match existing/original	✓	✓	
	Vinyl/PVC		X	X	X	
	Aluminum		X	X	X	
	Composite Wood		✓ match existing/original	✓	✓	
	Plastic		X	X	X	May not be replaced if existing once removed.
	Fiberglass		X	X	X	

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Awnings—Commercial	Canvas		✓ match existing/original	✓	✓	
	Metal		✓ match existing/original	✓	✓	Can be replaced without a COA if matching existing material.
	Vinyl		X	X	X	
Awnings—Residential	Canvas		✓	X	Case-by-Case	Allowed as a replacement material if an existing awning is being replaced.
	Metal		✓	X	Case-by-Case	Allowed as a replacement material if an existing awning is being replaced.
	Vinyl		X	X	X	
Main Entry Doors	Wood		✓ match existing/original	✓	✓	
	Steel		✓ match existing/original	✓ C and I only	✓ C and I only	
	Aluminum-Clad Wood		✓ match existing/original	X	✓ C and I only	
	Fiberglass-Clad Wood	Marvin Integrity	X	X	✓	Newer prototype for a main entry door. Very unlikely to be used as a replacement material.
	Fiberglass		X	X	Case-by-Case	
	Vinyl		X	X	X	
	Vinyl-Clad Wood		X	X	X	
	Aluminum Storefront		✓ C and I only	X	✓ C and I only	
	All Glass, Non-Metal Frame		✓ C and I only	X	✓ C and I only	
Side and Rear Doors	Wood		✓ match existing/original	✓	✓	
	Steel		✓ match existing/original	✓	✓	
	Aluminum-Clad Wood		✓ match existing/original	✓	✓	
	Fiberglass-Clad Wood		✓ match existing/original	✓	✓	
	Fiberglass		✓ match existing/original	✓	✓	
	Vinyl		X	X	X	
	Vinyl-Clad Wood		X	X	X	
	Aluminum Storefront		✓ C and I only	✓ C and I only	✓ C and I only	

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Garage Doors	Wood		✓	✓	✓	
	Steel		✓	✓	✓	
	Composite Overlays		✓	✓	✓	Often overlaid on top of steel, fiberglass, or other doors to give it a "wood" look. Ideally, doors should be smooth or stuccoed texture and paintable. Wood grain overlays are an alternative if no compatible options can be found.
	Fiberglass		✓	✓	✓	
	T1-11/Plywood		X	X	X	
	Vinyl		X	X	X	
	Corrugated Metal		✓ C and I only	✓ C and I only	✓ C and I only	
	Roll-Up Steel		Case-by-Case	Case-by-Case	Case-by-Case	
	Full Glass Panel		Case-by-Case	Case-by-Case	Case-by-Case	Typically have an aluminum frame with clear or opaque glass panels.
	Steel		✓	✓	✓	Tend to be either smooth or with an overlay. No wood grain overlay allowed. Must be painted.
	Aluminum		✓	✓	✓	
Porch/ Deck Flooring	Wood		✓ match existing/original	✓	✓	
	Concrete		✓ match existing/original	✓	✓	
	PVC	Azek	X	X	X	
	Composite/Plastic Decking	Trex	✓ match existing/original	✓	✓	Permitted only for **deck** flooring if deck is behind the front line of the home or business. This may not be used for porch flooring. Also, this material may be used for public spaces as a decking material. Composite materials may not be used for deck, porch, or walkway railings or posts.
	Aluminum-Locking Planks	LockDry	✓ match existing/original	✓	✓	
	Natural Stone/Tile/Brick		✓ match existing/original	✓	✓	

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Exterior Posts, Railings, Columns	Wood		✓ match existing/original	✓	✓	
	Wrought Iron		✓ match existing/original	✓	✓	
	Aluminum		✓ match existing/original	X	X	
	Fiberglass		Case-by-Case	Case-by-Case	Case-by-Case	No visible seams and must be paintable.
	Vinyl/PVC		X	X	X	
	Glass/Resin Panel		Case-by-Case	Case-by-Case	Case-by-Case	Glass treatments also subject to case-by-case review.
	Metal Cable/Pipe		Case-by-Case	Case-by-Case	Case-by-Case	
	Fiber Cement		Case-by-Case	Case-by-Case	Case-by-Case	Smooth side out always (no wood grain).
Patio	Brick Pavers		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Natural Stone		✓ match existing/original	✓	✓	
	Poured Concrete		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Concrete Pavers		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Chip and Tar		✓ match existing/original	✓	✓	
	Decorative Gravel		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
Walkways	Brick Pavers		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Natural Stone		✓ match existing/original	✓	✓	
	Poured Concrete		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Concrete Pavers		X✓ match existing/ original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Gravel		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Chapel Hill Gravel		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Chip and Tar		✓ match existing/original	✓	✓	
	Asphalt		✓ match existing/original	✓	✓	Riverwalk is an example.
	Stamped Concrete		Case-by-Case	Case-by-Case	Case-by-Case	Has been used as crosswalk for DOT R/W.

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Driveways and Off-Street Parking Areas	Gravel		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are on a case-by-case basis. No gravel is to be located on the portion of the driveway in the right of way.
	Asphalt		✓ match existing/original	✓	✓	
	Concrete		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Concrete Pavers		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Brick Pavers		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are subject to Commission review on a case-by-case basis.
	Chapel Hill Gravel		✓ match existing/original	✓	✓	Natural color only. Tinting/dyes are on a case-by-case basis. No gravel is to be located on the portion of the driveway 10' behind the edge of the right of way.
	Chip and Tar		✓ match existing/original	✓	✓	
	Permeable Pavers		✓ match existing/original	✓	✓	Typically concrete with a diamond or square pattern and grass growing in the openings.
Fences	Wood		✓	✓	✓	No split rail. May be privacy, picket, or post and welded wire. Other designs not listed are case-by-case.
	Split Rail		X	X	X	Not appropriate in Hillsborough's Historic District.
	Wrought Iron/Painted Steel		✓ match existing/original	✓	✓	
	Woven Wire with Wood Posts		✓ match existing/original	✓	✓	Top and bottom rails are required.
	Chainlink		X	X	X	
	Aluminum		Case-by-Case	Case-by-Case	Case-by-Case	Typically used for pool fencing. May have other applications. Always approved only on a case-by-case basis.
	Barbed Wire		X	X	X	
	Painted Steel		Case-by-Case	Case-by-Case	Case-by-Case	
	Vinyl/PVC		X	X	X	
Screening	Wood Fencing		✓	✓	✓	Appropriate for any type of screening. Should be equal in height to tallest item to be screened and opaque. Friendly-side-out.
	Evergreen Plants		✓	✓	✓	Appropriate for rooftop gardens or any ground screening. Must be equal in height to tallest item to be screened at time of planting and opaque.
	Corrugated Metal Panels		Case-by-Case	Case-by-Case	Case-by-Case	Typically appropriate for rooftop mechanical screening when not visible from the front elevation. May be aluminum, steel, or other types of metal.
	Horizontal Wooden Louvres		Case-by-Case	Case-by-Case	Case-by-Case	Typically appropriate to screen items below a raised front porch or elsewhere on site.
	Horizontal Steel Louvres		Case-by-Case	Case-by-Case	Case-by-Case	Typically appropriate for commercial or industrial rooftop screening when not visible from the front elevation.

Material Category	Material	Common Manufacturers	Changes to Existing Buildings	Additions to Existing Buildings	New Construction	Notes
Signage	Printed Metal		✓	✓	✓	Must be at least 0.10" thick. Only for flat-mounted wall signs or replacement over existing freestanding wood sign faces. Not for use on new freestanding signs.
	Wood		✓	✓	✓	Solid wood of any species. May be used for all signage.
	Plastic	Coroplast	X	X	X	Corrugated or non-corrugated polypropylene. Typically used in yard signs.
	Acrylic	Plexiglass	Case-by-Case	Case-by-Case	Case-by-Case	OK as an overlay on a metal sign. Acrylic sheets are produced from a methyl methacrylate monomer. Similar to plastic.
	T1-11 or Plywood		X	X	X	Thin layers of wood called plies are glued together in alternating, perpendicular directions to create a cross-graining pattern. Not durable.
	Vinyl		Case-by-Case	Case-by-Case	Case-by-Case	Only approved for use an interior, glass-mounted option on storefront windows or doors or as a paint on wood signs. No backing material allowed on clings whatsoever.
	Alumalite		✓	✓	✓	Must be at least 0.10" thick. Alumalite is a strong, aluminum composite panel with a high density, corrugated polyallomer (CPA) core. Not for use on new freestanding signs.
	Alumicore		✓	✓	✓	Must be at least 0.10" thick. A corrugated/fluted polypropylene copolymer between two sheets of aluminum. Not for use on new freestanding signs.
	Aluminum Composite	Alcadex, Aluco-Sun, Dibond	✓	✓	✓	Must be at least 0.10" thick. Comprised of sheet printed aluminum bonded to a polyethylene core. Not for use on new freestanding signs.
	MDO		✓	✓	✓	Must be at least 0.10" thick. Exterior plywood panels that have a resin impregnated fiber overlay and that has been fused to the surface of the panel. Not for use on new freestanding signs.
	Banner		X	X	X	Nylon-reinforced vinyl material. Prohibited sign type.
	PVC		X	X	X	High Impact Polystyrene sheet is produced from high grade extrusion type monomers. Similar to plastic.
	Sho-Card		X	X	X	A cheap polysignboard typically used for posters and indoor signage. Not durable.
	Cardboard		X	X	X	Thick, often corrugated paper product. Not suitable for exterior use.
	Fiberglass		Case-by-Case	Case-by-Case	Case-by-Case	Usually composed of plastic reinforced with glass fibers. Typically appropriate only for parking lot and wayfinding/directional signage. Not for use on new freestanding signs.
	Non-Printed Metal	Cor-Ten steel, Alum., Steel, etc.	✓	✓	✓	Metal is painted, allowed to weather naturally, or cut out rather than sheet printed. No vinyl paint on metal. May be used for all signage.

SIGN MATERIALS PERMITTED BY SIGN TYPE

This table is meant as a reference only. Consult with staff prior to hanging or changing any signage in the Historic District

Key

✓ = generally permitted	X = generally not permitted	N/A = generally not applicable

	SIGN TYPE				
	Flat Wall	Projecting	Hanging	Awning (sign lettering only)	Sandwich Board (temp)
MATERIAL					
Printed Metal	✓	✓	✓	N/A	✓
Non-Printed Metal	✓	✓	✓	N/A	✓
Solid Wood	✓	✓	✓	N/A	✓
Plastic	X	X	X	X	X
Acrylic (as an overlay on metal signs only)	✓	✓	✓	X	X
T1-11 or Plywood	X	X	X	X	X
Vinyl Sheets	X	X	X	X	X
Vinyl Lettering or Logos (no backing material at all and full cut out)	X	X	X	✓	X
Alumalite	✓	✓	✓	N/A	X
Alumicore	✓	✓	✓	N/A	X
Aluminum Composite	✓	✓	✓	N/A	X
MDO	✓	✓	✓	N/A	X
PVC	X	X	X	X	X
Sho-Card	X	X	X	N/A	X
Cardboard	X	X	X	N/A	X
Fiberglass	X	X	X	X	X
Chalkboard	X	X	X	N/A	✓

✓ = generally permitted	X = generally not permitted	N/A = generally not applicable

SIGN TYPE							
Outdoor Dining (temp)	Freestanding Commercial (New Only)	Freestanding Commercial (Re-face Existing)	Residential Historic Marker	Wayfinding and Campus	Parking Lot	Banner (Only permitted as a temporary sign per the UDO)	Window or Door Glass
✓	X	✓	X	✓	✓	X	X
✓	✓	✓	X	✓	✓	N/A	N/A
✓	✓	✓	✓	✓	✓	N/A	N/A
X	X	X	X	X	X	✓	✓
✓	X	✓	X	✓	✓	X	X
X	X	X	X	X	X	X	X
X	X	X	X	X	X	✓	X
X	X	X	X	X	X	✓	✓
✓	X	✓	X	✓	✓	N/A	X
✓	X	✓	X	✓	✓	N/A	X
✓	X	✓	X	✓	✓	N/A	X
✓	X	✓	X	✓	✓	N/A	X
X	X	X	X	X	X	X	X
X	X	X	X	X	X	X	X
X	X	X	X	X	X	X	X
✓	X	X	X	✓	✓	X	X
✓	X	X	X	X	X	X	X